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Part I. will be published on February 1, 1842.

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## THE ART-UNION.



LONDON, FEBRUARY 1, 1842.

## ART APPLIED TO MANUFACTURES.

NO. I.—CONNEXION OF BEAUTY AND UTILITY—  
USES AND PROGRESS OF SCHOOLS OF DESIGN.

In commencing this series of papers, a brief statement of their scope and plan may be desirable. Our aim is to awaken the attention of all who take an interest in the promotion of the Useful, as well as the Fine Arts, to the importance of studying the beautiful, both in form and colour; to exemplify the true principles of beauty in relation to common things, no less than to the rarest products of ingenuity; and to point out the right way of developing, by educational means, those perceptions of elegance and fitness which are known by the name of taste. With a view to accomplish this end, we shall arrange the subject under two divisions: the first, and principal one, being devoted to an exposition of the general principles that govern the art of design, as applied to useful and ornamental purposes; the uses of Schools of Design, and the direction and nature of the instruction they should afford. In the second and subordinate division, we propose to record the proceedings of these Institutions; and especially to report the progress of the Central School of Design, recently established by Government at Somerset House, under the direction of Mr. W. Dyce. In this latter branch of the subject we shall be indebted for our information to the able and zealous director of the school; but the writer, in his capacity of reporter, will assume the privilege of commenting upon the plans and results of instruction, in the frank and kindly spirit of friendliness, as a fellow labourer in the field of popular education in Art.

The pleasure derived from the contemplation of beautiful objects is an inborn desire, the gratification of which is as much a want of our common nature as the grosser necessities of daily existence. It was implanted in us by the Divine Creator, for the beneficent purpose of gladdening and refining the exercise of our senses. Every object in nature ministers to it, and its enjoyment is as exquisite as it is blameless and beneficial: it is an appetite that knows neither surfeit nor vicious excess; and its indulgence, to use the expressive terms of the Latin poet, "softens the manners, and suffers not men to be brutal." In our pursuit of the means of delighting this fine sense, the most intellectual of all, we are apt to look too exclusively to the gifted sons of genius, the poets, artists, and musicians, as the sources whence ideal images of grace and loveliness are diffused around, overlooking the numberless beauties that exist in the wondrous realities of creation, and the humbler class of artificial objects where elegance is subservient to utility. The commonest jug, if it be of a pleasing shape, is gratifying to the cultivated taste; and to make it of a comely form costs no more than if it were ugly, while in that case it is not merely an indifferent but a disagreeable object: the cheapest cotton print may present an harmonious mixture of colours, that shall cause it to be preferred to the most costly satin of ill-assorted hues. We are all of us more or less sensible to such impressions, though often unconsciously; and if these sensations be slight and transient they are also frequent, and not the less real for being unrecognised. Indeed the character of the material objects by which we are surrounded, influences the mind and disposition through the outward senses; so that the beautiful exerts a moral as well as an intellectual sway over mankind: we need go no further than this general remark, that the most cheerful and happy people delight in ornament and gay colours, to prove the efficacy of ocular perceptions on human character. There is a numerous and active class of persons,

who are constantly occupied in surrounding us with objects of daily use, that are either agreeable to the eye, or the reverse: these are the artisans, or skilled craftsmen, the designers of the shapes and patterns of dresses, furniture, and utensils; they have the power of contributing extensively, if not materially, to our momentary enjoyments; and as purchasers mostly prefer a pretty thing to an ugly one, according to their degree of discrimination, it is the interest of this vast body of producers to please the public: they strive to do so to the best of their ability; but they are not taught how to accomplish their intention effectually. To give them this teaching is the object of Schools of Design; and in this view alone it is an important object. But in a commercial point of view, it is a question that concerns national wealth, the prosperity of our manufacturers, and the feeding and clothing of the working population. Let those who doubt this, ask the shopkeepers who deal in any description of "fancy goods," or the manufacturers who produce them. The want of a scientific knowledge of Art, of education for the eye, of cultivated taste in short, kept the people of this country, from the time when the gloom of Puritanism repressed the national vivacity until the present, in a state of insensibility to the beauties of form, proportion, and colour in common things, and generally speaking in rarer objects; and the plain, dogged, practical understanding of John Bull takes so strong a hold of the tangible idea of utility, that he was prone to regard beauty as a quality not only fanciful and superfluous, but inimical to use, and which at any rate added to the cost of a thing. John left the study of elegance to "foreigners;" and when ornament was wanted he supplied expensive finery; the consequence has been, that foreigners have taken some of John's best customers from him, and he is now forced by the loss of his trade to set up a taste: the breeches-pocket, that most sentient nerve in honest John's organization has been touched; and conviction has reached his brain through this influential channel. As the shortest way of laying in a stock of this (to him) strange article, taste, he has been borrowing from his neighbours; but in so bungling a way that he cannot rival them, and does but increase by his clumsy imitations the demand for the genuine originals: he cannot even copy a beautiful article correctly for want of a knowledge of first principles.

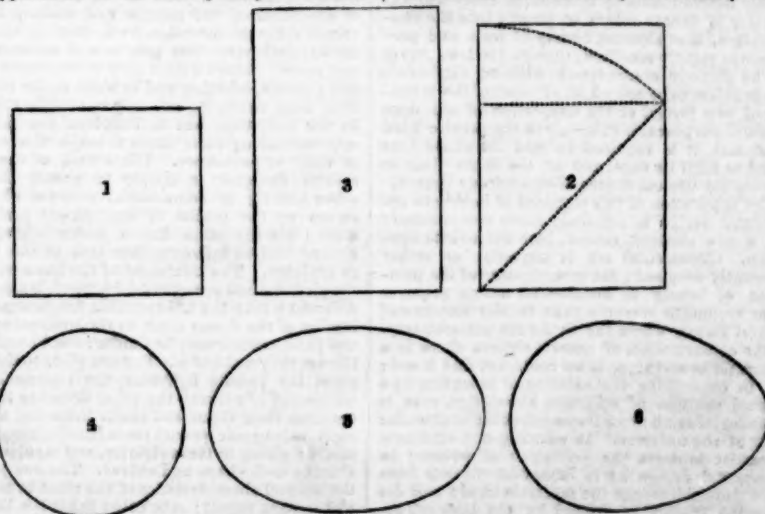
First principles: yes, these are what our countrymen want to know; for this knowledge is essential to enable them to "steal with judgment" from others, much more to invent for themselves. It is not enough to know that the shape of a Grecian vase is beautiful, that the colours of a Persian carpet or an Indian vase are rich and agreeable to the eye; an understanding of what constitutes their peculiar beauties is essential, in order to preserve the character of the original in the imitation: a still more scientific acquaintance with their characteristics is requisite to adapt their fine qualities to other purposes, or to vary the application of the main principles on which

they are designed; for a very slight deviation may vitiate the reproduction. It is not uncommon to see the characteristic feature of a beautiful vase ignorantly exaggerated into deformity by way of improvement; and pattern specimens of handiwork, where the craftsman has lavished his utmost labour and ingenuity, are not unfrequently monstrosities in point of design. There is no greater fallacy than the vulgar notion, that "taste is arbitrary choice;" this error has been the prolific parent of ugliness; for if the fancy be not guided by right principles it wanders into all sorts of incongruities. Whoever admires a beautiful object ought to be able "to give a reason for the faith that is in him," that shall satisfy a rational questioner: how much more necessary is it for the manufacturer to know in what consists the beauty he aims at producing? Science is the rudder and compass of Art, by which the daring inventor is enabled to discover new worlds of beauty without running on the rock of deformity. Beauty and utility go hand in hand, and those who divorce them separate a pair joined by nature; whose union, cemented by "the eternal fitness of things," is the means of filling the world with shapes of loveliness strung with nerves of power. As in the man the easiest attitudes are also the most graceful, so with artificial objects the most serviceable may be rendered the most becoming: when a thing is essentially ugly, the chances are that it is not so handy for its purpose as it might be made; and as mechanical inventions are improved they become more shapely. Ugliness is an evil to be avoided whenever possible, which it is in most cases. Utility engrafted on simple beauty gives rise to endless varieties of form, that are pleasing because they are fitted for their purpose: as examples of this we may instance the commonest agricultural implements; the plough, the scythe, the sickle, and the basket with which

"The sower stalks, and liberal throws the seed  
Into the faithful bosom of the ground."

So with dress; the Greek mantle or chlamys, the Roman toga, the Turkish turban, the Arab bournous, and the mat of the New Zealand savage, are each graceful after their kind.

"But what is meant by beauty?" it may be asked. "Is it a positive quality to be defined?" We reply, Yes. There is an abstract beauty of form and proportion as well as of colour, which always delights the eye: but the mind to be fully satisfied demands also expression of character or purpose; that is, the combination of fitness and utility with beauty. An object is beautiful because of the ideas excited by it; these constitute its attractiveness, for they are the fruition of beauty: those persons who have most lively imaginations, therefore, derive the greatest amount of pleasure from the contemplation of beautiful objects. Hogarth's "Line of Beauty" is a mere figment; for though undulating curves are pleasing to the eye, they convey no meaning to the mind, unless their contour expresses some intelligible form. Beauty has been well defined to be the combination of uniformity and variety: let us



apply this definition to the simplest geometrical forms. The square (fig. 1) is a uniform figure,

solid, compact, and conveying an idea of stability and strength: it is satisfactory from its symmetry, every one of its sides being alike, and each contributing in an equal degree to the integrity of the form: the square has only one element of beauty, uniformity. The oblong square, or parallelogram (fig. 2), is also solid, compact, and uniform, and, equally with the square, conveys ideas of stability and strength; but it includes, in a degree, the element of variety, the just proportion of the height to the breadth of the figure, producing an additional pleasure: the height of this, "the parallelogram of beauty," as it is called, is equal to the diagonal of the square of the base (vide fig. 2); this graceful proportion blending the characteristics of altitude and squareness in one form. In the parallelogram (fig. 3) the idea of altitude or length predominates; this figure is in a less degree suggestive of compactness and stability, and strikes the sense as not so justly proportioned as figure 2. Rectilinear figures, however, are far less agreeable to the eye than curvilinear; for besides that straight lines have no variety in themselves, the angles are harsh: regularity, strength, and stability are their leading characteristics. The sphere (fig. 4) combines compactness, solidity, and strength with uniformity, rejecting the harshness of angular figures; the unbroken regularity of the form, which presents the same outline in whatever way it is viewed, is not only satisfactory but pleasing. But the eye quickly runs the round of the circular outline, and soon comprehends the beauty of the figure; hence the heightening grace of variety is wanting in the sphere, which is supplied by the ellipsis (fig. 5); the regularity of this figure, however, in which the two ends and two sides precisely resemble each other, is soon apparent, and its variety quickly exhausted. It is in the oval or egg-shape (fig. 6) that the two elements of beauty—uniformity and variety—are combined in perfection, without any diminution of the ideas of compactness and solidity: the devious contour of the oval presents a variety of curves in its flowing line; and graceful proportion is superadded, the relative width and length of the figure corresponding with that of fig. 2. In this attempt to estimate the comparative beauty of these simple geometrical forms, and to demonstrate the surpassing elegance of the oval, while testing the definition of beauty, only some of the abstract ideas of form awakened by each have been adverted to; the qualities of surface, for instance, have been purposely overlooked, as unessential to the indication of the characteristics of form and proportion. The constructive fitness of the form of the egg, with its two domes or arches of unequal dimensions blended together, so as to support each other, develops the new ingredient of beauty, the principal of utility. This standard of beauty is equally applicable to complex forms, in enabling us to form a judgment of the proportions in the masses and of the shapes in the outline. The balance of rotund and tapering form, of solid bulk and projection, of curves and right lines in a vase, are equally determinable by this simple test: but the question of fitness enters so largely into the consideration, that abstract beauty of form and proportion is greatly modified, though its laws never can be directly contravened without detriment. The problem to be solved, in all cases of the invention of new forms, or the adaptation of old ones to useful purposes, is this—given the precise kind of utensil, it is required to find the shape best suited to fulfil its uses, and at the same time to develop the utmost degree of appropriate beauty.

The application of this standard of beauty to ornamental design is infinitely more complicated; and a new element, colour, here comes into operation. Ornamental art is unjustly, or rather ignorantly despised; the investigation of the principles of beauty in ornamental design requires more recondite research than in the instance of natural forms, where the forms are not arbitrary. In the conformation of natural objects there is a reason for everything, if we could but find it out; and in controlling the exercise of invention by a rational exercise of scientific knowledge, man is following, though at an immeasurable distance, the order of the universe. In painting and sculpture the artist imitates the perfection of nature; in ornamental design he is licensed to deviate from the natural ideal into the fantastic ideal; and his invention is only controlled by the laws of abstract beauty, and the conditions of his particular

branch of decorative art. The knowledge of these laws and conditions, and of the natural characteristics of the divers objects which the decorative artist impresses into the service of ornament, ought to be acquired in Schools of Design.

The institution of Schools of Design has been regarded as only serviceable in teaching the artisan to draw, and making him familiar with what has been already done in the way of ornament, so as to be able to produce new modifications of known devices. This is taking a very superficial and imperfect view of the nature and scope of the course of education required to produce skilled inventors; and, without the scientific exercise of invention, ornamental design is of no worth, and will do little towards establishing or maintaining our national equality in ornamental manufactures. To be able to draw is obviously an essential, but the least part, of the education of the designer of ornament: in the science of form and colour, and their application to the purposes of decoration, the artisan ought to be proficient. He should not only know what has been done in ornament, and how it is done, but why it was done; that he may be able to do something new, and as good or better than his predecessors: for novelty in ornament is incessantly demanded, not only by the caprices of fashion, but by the competition of manufacturers; and the designer who supplies it in the greatest variety, and of the most beautiful kind, will be most prized. Study cannot teach the dull brain to invent, but it will restrain alike the plodding and the lively fancy from falling into errors of judgment, and vitiating the popular taste. So little has the subject of artisan education been considered, that we find writers, eminent for their love and knowledge of Art, not only at variance with each other as to the course of instruction, but entirely wrong in their notions on the subject. Mr. Haydon advocates drawing the human figure as the one thing needful; on the principle that the greater includes the less, he contends that when an artisan can draw the figure, he can draw anything. Mr. Allan Cunningham, on the contrary, ridicules the notion of making artists of artisans by teaching them to draw the human form; and humourously observes, that "we don't want to have the Greek warriors of the Elgin frieze galloping round the rims of plates and dishes." With deference to both these distinguished men, they are alike beside the point: it is not the being able to draw the human figure that makes an artist or an artisan; the human form is one of the objects that both have occasion to represent—the painter and sculptor principally, the designer of ornament incidentally. To a certain point, the education of both artist and artisan—to use the broad distinctive terms commonly recognised—proceeds in the same way: both require elementary instruction in the art of drawing, modelling, and painting; for the use of the pencil or modelling-tool is as necessary to both as it is for the bookkeeper and the author to be able to use the pen. When this power of imitating natural objects is acquired, the course of education of the painter and sculptor takes a totally different direction from that of the ornamental designer. The painter and sculptor study and imitate nature with a view to represent scenes and persons, whether real or ideal, in the aspect of life; their aim being not only to delight the sense by the imitation, but to influence the mind, by communicating their ideas through the exercise of their so potent art. The object of the ornamental designer is simply to gratify the eye, subordinately to some useful purpose which he serves by the means of appropriate embellishment; his invention has a wider latitude, but a more limited influence than that of the painter or sculptor. The treatment of the same object by the pictorial and ornamental designer, is essentially different: take the honeysuckle for example; the studies of the flower itself by the landscape painter and the decorator may be similar; but how different the use they make of it. The one gives to the entire plant the pensile lightness, the luxuriance, and movement of nature: the other detaches the flowers from their stems and sticks them flat and upright, side by side, or with some fanciful shape intermixed; giving to them rigidity, and regularity, and altering both shape and colour. The one presents the natural characteristics of the plant in the most picturesque aspect: the other takes the hint of a beautiful form, and applies it to an arbitrary use,

according to a conventional necessity. The designers of ornament for architecture, for carpets, for damask hangings, for cotton prints, for vases, for arabesque scrolls, for lace work, for glass painting, for paper hanging, &c., would each treat the honeysuckle in a different way, according to the requirements of his peculiar branch of decoration: neither would imitate nature exactly, but each in his deviation should preserve the beautiful characteristics of the original, whether in form or colour; and in order to do this he must know in what these characteristics consist.

The most common and glaring mistake made by our designers, is that of introducing pictorial imitations of natural scenes and objects as ornaments: it is not only an infraction of the first principles of the art of decorative design, but a source of the most monstrous absurdities. Tigers crouched on hearth-rugs, lapdogs on foot-stools, parrots perched on chair-seats, swans sailing on the floor of a drawing-room, snakes and lizards crawling into cups, flower stalks blossoming with wax-lights, Corinthian columns supporting tall candles, walls opened with myriad repetitions of the same view in every conceivable distortion of false perspective, grates like castles, gothic crosses doing duty as door-keepers, and Grecian urns stuck up for chimney-pots—these are among the most flagrant instances of that want of scientific acquaintance with the principles of decorative Art, which it is one great object of schools of design to supply.

These introductory remarks have extended to such a length, that our mention of Schools of Design must be very brief, and limited to the Metropolitan School at Somerset House, and its offshoot in Spitalfields; and we must be content to give a mere sketch of these. The School of Design at Somerset House, was established by the Government on 1st May, 1837, in pursuance of a parliamentary grant of money for that purpose: under the direction of Mr. Papworth; Mr. Dyer was appointed Director in August 1838. The instruction given may best be described in the words of the Prospectus.

#### BRANCHES OF INSTRUCTION.

**Section I.—ELEMENTARY INSTRUCTION.**—I. Drawing. 1. Outline Drawing, Geometrical Drawing, Freehand ditto; 2. Shadowing, the use of Chalks, &c.; 3. Drawing from the Round; 4. Drawing from Nature. II. Modelling. Modelling from the Antique, &c.; Ditto from Nature. III. Colouring. 1. Instruction in the use of Colours; 1. Water-Colours, including Water Body-Colours, and Fresco; 2. Oil Colours; 2. Copies of Coloured Drawings; 3. Colouring from Nature.

N.B. The Instructions in Colouring are given only in the Morning School.

**Section II.—INSTRUCTION IN THE HISTORY, PRINCIPLES, AND PRACTICE OF ORNAMENTAL ART.**—This Section will embrace, according to circumstances, the study of, 1. The Antique Styles; 2. Styles of the Middle Ages; 3. Modern Styles. In this department Lectures will occasionally be given to the students.

**Section III.—INSTRUCTION IN DESIGN FOR MANUFACTURES.**—1. Study of the various processes of manufacture, so far as may be requisite, including those of Silk and Carpet Weaving, Calico Printing, Paper Staining, &c., &c., &c. N.B. The Class for Silk Manufacture is open every Tuesday and Thursday, from eleven to two. 2. The Practice of Design for Individual Branches of Industry.—1. Subject considered generally; 2. With reference to the prevailing modes. Masters, under the general superintendence of Mr. Dyer, are engaged to afford instruction in the various branches above enumerated.

**ADMISSION TO THE SCHOOL.**—Such persons as are desirous of attending, must apply at the School between twelve and three. Candidates for admission will be reported to the Council, by whom the students are admitted. Mr. Dyer, however, is vested with a discretionary power of admitting, as probationers, such applicants as may be considered by him qualified, until the decision of the Council be ascertained.

**FEES OF ADMISSION.**—To the Morning School per month, 4s.; to the Evening, 2s. Morning students have permission to attend the Evening School free of payment. The fees of admission are payable in advance from the 1st of each



month; but students may be admitted in the course of the month on making the fractional payment.

**HOURS OF ATTENDANCE.**—The Morning School is open from ten till three every day, except on Saturday, when the School closes at two o'clock. The Evening School is open from six till nine every evening, except Saturday.

The school is supplied with a variety of examples for study, consisting of prints and drawings, casts from antique sculptures of the human figure, animals, and architectural ornaments; specimens of paper and silk hangings. Of these a great variety has recently been brought from Paris by Mr. Dyce, who at the same time made arrangements for purchasing two valuable and extensive collections of casts from the antique, which are in course of transmission to this country. These are the collection of sculpture in the Louvre, which comprises the most celebrated statues, groups, bas-reliefs, busts, and fragments of Greek and Roman Art; and that at the *Ecole des Beaux Arts*, consisting of a prodigious quantity of ornamental work of all kinds, styles, and dates, from the Egyptian to the time of Louis XV. These collections, formed at great expense by the French Government, require a considerable annual outlay to keep the moulds from which casts are taken in proper order, by renewal or otherwise. When the casts arrive, which will be so soon as a suitable place has been prepared for their reception, it is intended to have moulds made from the finest and most useful, from which other casts can be taken for supplying Branch Schools of Design, and other Institutions, at the cheapest possible rate; the original collection remaining at the central School for study and exhibition. The purchase of these two collections is £600, independently of the cost of package and carriage, and the expense of making moulds from them.

Mr. Dyce is also preparing an Elementary Drawing Book, for the use of the students; the two first parts of which, with directions for the teachers, may shortly be expected. Mr. Dyce's appointment of Professor of Fine Arts to King's College, will afford him the opportunity of giving the more advanced pupils of the Somerset House School admission to a course of lectures on Ornamental Design that he is preparing to deliver to the students of King's College.

The School of Design at Somerset House opened this year with 150 pupils, of various ages, juvenile and adult, including those in the Normal School, who are candidates for six exhibitions to masterships in provincial Schools.

Preliminary to the formation of Branch Schools, the following circular, and string of queries have been addressed to the proper authorities of the following places: viz, Aberdeen, Belfast, Birmingham, Coventry, Derby, Dublin, Glasgow, Leeds, Liverpool, Macclesfield, Manchester, Newcastle, Norwich, the Potteries, Sheffield, and York.

SIR,—A Parliamentary grant has recently been made for the encouragement of Branch Schools in connexion with the School of Design already established in London, for the purpose of teaching Ornamental Design as applicable to manufactures, both to those employed as Pattern Designers and to Artisans generally, and also for the formations of collections of casts of works of Art, for the purpose of instruction in such Branch Schools: such collections to be gratuitously accessible under certain regulations to the inhabitants of towns in which they shall be placed.

The Council of the School of Design with a view to obtaining the information necessary to guide them in disposing of the above-mentioned grant, request to be furnished with answers to the subjoined queries.

The Council also request, that if there be any School or Institution now existing in which Design is taught with a view to its application to manufactures, you will acquaint them with the fact at your earliest convenience, as in that case they would be desirous of procuring from you some additional particulars of information in reference to such School.

By order of the Council,  
&c. &c. &c.

#### QUERIES.

1. Are you of opinion that if a School of Design were established in the Artisans engaged in any, and what particular kinds of manufacture, or the persons employed in the preparation of Patterns or Designs for manufacture, or any other class of persons, would be disposed to receive instruction in such school, in Ornamental Design as applicable to manufactures?

2. Are you of opinion that such Artisans, or other persons would be disposed to send their sons to such school for such instruction?

3. Are you of opinion that the parties would be willing to make a moderate payment for such instruction?

4. Can you give any opinion as to the probable average number of persons who would avail themselves of such instruction?

5. Are there any public buildings in which such school could be established?

6. Are there any town funds already subscribed applicable to this purpose?

7. Are you of opinion that if aid were afforded for the establishment of a School of Design in out of the funds provided by Parliament, upon condition of a proportionate subscription on the part of the inhabitants, such subscription could be obtained?

8. Are you of opinion that a proper building would be provided at the expense of the town funds, or by a subscription of the inhabitants, for the reception of casts of works of Art for gratuitous popular exhibition under proper regulations, if a donation were made to the town of such a collection, or if aid were given towards its formation?

Only six Schools will be established, in the first instance, at those towns which are most in want of the assistance to be afforded by the Council.

Meanwhile the progress of the Spitalfields' Branch School gives earnest of the advantages that the country Artisans will soon share: the number of pupils is 110, and the average attendance is 85. The work of National Education for workmen is fairly begun, and will progress steadily; and it will be the constant endeavour of this journal to aid its advancement.

W. S. W.

#### ON VEHICLES FOR PIGMENTS.\*

From a long course of experiments which I have been induced to make through the stimulus of "J. E.'s" communications to the ART-UNION, I find that glass of borax, even when reduced to an extreme state of mechanical comminution, and then ground again and again with linseed oil, is but very sparingly soluble in the oil; consequently, unless borax is added in a degree exceeding its solubility in the oil, the quantity of water that can be blended with it will be very limited. If, however, I abandon all the trouble of calcining, vitrifying, and grinding the prepared borax, and neither mix it with the oil previous to, nor at the time of using it—but simply dissolve the ordinary borax, as it may be purchased, in clean rain water, taking care that the water be perfectly saturated with the borax (which may be always known by dissolving an ounce of it in 20 oz. of hot water)—I obtain at once, and with ease, a medium containing a constant definite quantity of borax, which will unite with linseed oil in any proportions, without the slightest trouble, and with apparent avidity.

The artist, therefore, possesses unlimited control over this medium; and a little experience, and observation, will indicate the most advantageous combinations for specific or for ordinary purposes. There is, however, a certain definite combination which appears perfect, and which admits of no subsequent alteration from long repose. It has the consistency of cream or liniment, and is composed of four measures of linseed oil and one measure of the solution of borax.

There is also another apparently definite combination, which will be found to exist between the limits of from four to five measures of the saturated solution of borax to four measures of oil. This will be much more fluid, and will resemble milk rather than cream. If the solution of borax be mixed with linseed oil in any other proportions than those which I have specified, the mixture, although complete at the time of its preparation, will, after some hours or days, become separated into the two definite combinations which I have described; the more fluid compound occupying the lower portion, and the more creamy, the upper portion of the vessel that may contain them; and if the proportion of the boracic solution should exceed that of the oil, then a small quantity of oil will rise to the surface above the two definite mixtures.

It may not be amiss to describe here the borax with which I have been operating. It was a portion, taken at random, from a quarter of a hundred weight of the ordinary borax of commerce, that had been procured from a wholesale and retail druggist.

Twenty-two grains were broken from a clean crystal, and carefully fused in a platina crucible that weighed 196.14 grs., over a lamp furnace. The total weight of the borax and crucible, being

218.14 grs. before the fusion of the borax, became 207.6 grs. after its fusion; consequently, the loss (which was water) amounted to 10.54 grs., or 47.9 per cent. This result accords with tolerable accuracy with many of the published statements on this subject: I will quote a few, for the benefit of the sceptical. The per-centage of water in pure, crystallized, hexahedral borax is stated—

By Brande	to be	47.35 parts.
Kirwan	"	47.00 do.
Turner	"	47.09 do.
Barnes	"	47.80 do.
Gmelin	"	46.60 do.
Berzelius	"	47.10 do.
M. L. S. Thillaye	"	48.00 do.
Dumas	"	47.10 do.

This point being settled, I tried its solubility in clean rain water. To 1 oz. (avoirdupois) of borax I added 22 fluid ounces of water, at 100 deg. Fahr., and placed the vessel that contained these ingredients by the fire during two hours, and stirred the mixture repeatedly, until the whole of the borax was dissolved.

The loss of water occasioned by evaporation was ascertained by a mark scratched upon the glass vessel, and it was supplied. Two other fluid ounces of water were added as the solution cooled; making the total quantity of water 24 oz. No crystals appeared upon the interior surface of the glass until several hours had elapsed, and then only a very few minute brilliant crystals had been formed upon the bottom of the vessel. The temperature was then 42 deg. Fahr.

The solution was again gradually warmed, and the crystals were redissolved, upon its attaining the temperature 60 deg. Fahr.: the specific gravity of the solution, at 60 deg. Fahr., was 1.020. It was therefore evident that 24 fluid ounces of water were saturated by 1 oz. of borax, at the temperature 42 deg. Fahr. I would, therefore, recommend these proportions, because they are adapted to every temperature at which an artist can work. If reference be made to chemical authors upon the subject of the solubility of borax in distilled water, it will be found expedient to have recourse to experiment: thus—

	Water at 60 deg. Fahr.	Boiling Water.
Berzelius says it is soluble in	12 parts, or in	2 parts.
Brande	"	" 2 do.
Ure	"	" 2 do.
Fourcroy	"	" 6 do.
Chaptal	"	" 6 do.
Wallerius	"	" 6 do.
Turner	"	" 6 do.
Reid	"	" 6 do.

Under such conflicting assertions, the artist cannot be deceived if, after boiling 1 oz. of borax with an imperial pint of rain water, in a covered vessel, he finds that, as the liquid cools, crystals, how minute soever they may be, are deposited upon the sides or bottom of the vessel. He may then be quite sure that the water is saturated, and that it cannot dissolve more borax at the existing temperature.

Having agitated together seven measures of the saturated solution of borax with four measures of linseed oil, merely because this mixture happened to possess an agreeable consistency, I set it aside as an experimental vehicle for pigments. A drop of this vehicle, although creamy and opaque, dried upon a piece of glass, without very materially diminishing its transparency. Spirit of turpentine can be readily mixed with this vehicle, without any separation of the constituents occurring for a considerable time; finally, however, the turpentine will float in combination with a portion of the oil. If the vehicle be blended with white lead ground in oil, more oil may be added in any proportion, and spirit of turpentine also, if required.

The aqueous solution of borax alone will not unite with spirit of turpentine. If equal quantities of each be agitated together in a glass tube, the whole will present a milky appearance for a few moments; but by allowing a little more time, the water will ultimately subside to the lowest portion of the tube; a slimy, white, opaque film will float upon the water, and above this film the turpentine will rest, perfectly clear, and completely isolated. Hence the oil was the medium through which the boracic solution became blended with the turpentine in the first instance.

As the very peculiar property which a saturated solution of borax possesses of uniting so readily with oil in any proportions has never yet been noticed by chemical writers, I experimented with its

\* Continued and concluded from page 5.

constituents, boracic acid, and soda separately, with a view to determine whether the results were to be attributed to the acid, to the alkaline base, or to the particular salt formed by their union.

One hundred parts of borax may be said to consist of

Boracic acid.....	35.80 parts.
Soda .....	16.85 parts.
Water.....	47.35 parts.

Consequently, 24 fluid ounces of water holding in solution 1 ounce (avoirdupois) of borax, will contain about 4.16 per cent. of borax, or 0.702 per cent. of soda only!

I first tried the effect of a saturated aqueous solution of boracic acid with linseed oil. They would not unite. I then prepared some caustic soda, by boiling a solution of carbonate of soda with quick lime, decanting the clear caustic liquor, evaporating in a silver crucible, redissolving in alcohol, and then distilling the spirit, and heating the residual pure soda to redness. Even in this state, soda contains 23 per cent. of water, and only 77 per cent. of pure anhydrous soda.

Ten grains of this soda were dissolved in 1000 grs. of distilled water. But as 10 grs. of this soda contained only 7.7 grs. of anhydrous soda, the 1000 grs. of water would contain just 0.770 per cent. of soda,—a quantity that differs very little from that contained in the saturated aqueous solution of borax.

Seven measures of the soda solution were added to four measures of linseed oil. This mixture differed so little in appearance, that it might have been mistaken, by any casual observer, as identical with that produced by a similar proportion of the solution of borax. It had, however, a more soapy odour, and a considerable separation of its constituent parts occurred almost immediately after agitation. This separation increased for many days. The lower liquid was of a foxy brown colour, and, after a week's repose, it amounted to 38 parts out of 59. The upper 21 parts were white and saponaceous. I tried other proportions of soda solutions with oil, but none resembled the results obtained from solutions of borax with oil. Fancying that solutions of the bi-carbonate of soda might be more analogous to those of the bi-borate of soda in their effects upon oil, than solutions of caustic soda, I tried many mixtures of solutions of the bi-carbonate with oil, but they were all dissimilar in appearance, odour, and properties, to like mixtures prepared with the bi-borate of soda.

In remarking that an apparently perfect combination ensues from certain mixtures of a saturated aqueous solution of borax with linseed oil, I do not mean to recommend the use of such a mixture as a perfect vehicle for pigments; for, strange to say, although it can be freely mixed with as much more oil, or as much more water, as may be added to it, it cannot be very readily blended with colours ground in oil, or with dry colours. Its peculiarities in this respect can be best noticed by experiment.

It is the use of a saturated aqueous solution of borax that I recommend, and the mode of using it is simply this: mix the pigment (whether ground in oil or otherwise) with as much oil as may be considered necessary, and then add the aqueous solution of borax "ad libitum;" the union will be instantaneous, and complete. The quantity of borax that can be thus used, will not be sufficient to act specifically as "a drier."

Glass of borax does act as a drier, and so does the borate of lead (which is the precipitate described at p. 132 of the ART-UNION, resulting from the mixed solution of borax, and of acetate of lead, and recommended by P. Rainier, Esq., for imparting extraordinary hardness to paint).

Considering that oil dried solely by absorbing oxygen from every available source, I attempted to render it drying by the direct application of oxygen gas. Through a column of linseed oil 3 inches high, and 1½ inch in diameter, I passed a continuous stream of oxygen gas (prepared from the chlorate of potassa) during 15 minutes; and having then closed the tube which contained the oil, and which, at this time, contained about 3 cubic inches of oxygen gas above the surface of the oil, I agitated the oil for some minutes with the gas, and then left it to settle. This oil possessed no greater tendency to dry than it had previous to the experiment. It appears, therefore, that linseed oil possesses some constituent prin-

ciple that must either be wholly abandoned, or united chemically with some metallic oxide, before it can become dry.

I tried the effect of hydrogen gas in a similar manner: it did not facilitate the drying of the oil in the slightest degree. Chlorine gas was also tried, both dry and combined with aqueous vapour. In the latter form it had an extraordinary chemical effect upon the oil, which is still the subject of experiment.

Amongst other matters, a compound "silicated medium" has been lately advertised as an important discovery, and recommended to artists as productive of effects similar to those that have been observed in the works of Van Eyck. It has also been stated, in reference to its peculiar properties, that this medium, when "rubbed up" with Naples yellow upon a slab, by means of a steel palette knife, does not in any way affect the colour of the Naples yellow; whereas all the other media that have been noticed in the ART-UNION, when similarly treated, do affect this particular colour. Having procured a bottle of the "silicated medium" in its fluid form, and a packet of it in its pulverulent form, and also some Naples yellow, both in bladder and in powder, from Messrs. Ackermann and Co., I proceeded to experiment with them. I found that Naples yellow might be mixed either with oil alone, or with the "fluid vitrified silicated medium," or with an aqueous solution of borax, and left in contact with a bright steel surface until the mixture had become dry, without the slightest change being apparent either in the colour of the mixture or on the surface of the steel. Hence it was obvious that the action, that had been observed when Naples yellow was mixed with various media by means of a steel spatula, was not of a chemical nature. I then found that Naples yellow could be mixed with any of the fluids mentioned, and rubbed with a steel palette knife upon a porcelain slab, and that it might be made to appear discoloured, or otherwise, at pleasure. I repeated similar experiments with oil mixed with pure alumina (prepared by precipitation from a solution of alum in distilled water, by means of ammonia), and with finely pulverized crystals of quartz, and with ground glass of borax, and with pure silica (prepared by passing fluosilicic acid gas through water), and with Lieut. Hardy's "vitrified silica medium;" in every instance I could at pleasure discolour the Naples yellow, or leave it, well mixed, without discolouration.

The discolouration invariably proceeds from abrasion of the palette knife; and it so happens that the abraded particles of steel (which are in no respect different from those which may be seen when a penknife or a razor is set upon a clean hone, only much less in quantity) become much more apparent when blended with Naples yellow than when mixed with any of the other pigments. Pure precipitated alumina, when calcined, is a still more delicate test of the effects of abrasion from iron or steel. As a general rule, the more silicious the pigment, or the more abrasive the texture of the slab, the greater will be the contaminating effect from the steel palette knife with equal friction. It is evident, therefore, that all colours must of necessity be partially commixed with iron when they are rubbed between steel and an abrasive surface. Many of them, however, may not indicate any visible difference from such attrition,—some may even be improved by it,—while others, such as Naples yellow, may be very perceptibly deteriorated.

And now with regard to *silex*,—it has no chemical action whatsoever, either upon oil or upon any pigment in use, when it is employed as it has been recommended. It may therefore be introduced or omitted in any medium, agreeably to the fancy of the artist. If it should be esteemed by any, it may be procured in the finest state of subdivision, from Messrs. Johnson and Co., 79, Hatton-garden, at about 3s. per ounce.

It affects the transparency of oil to an extent quite equal to a similarly proportioned mixture of pure alumina (uncalcined), as may be observed by allowing a mixture of each substance with linseed oil to dry upon a clean slip of glass.

If borax should be preferred, it may be obtained, retail, at about 1s. 4d. per lb. One ounce will cost 1d., and will produce from 20 to 24 oz. of a useful medium, which may probably supersede spirit of turpentine, if an efficient drier be

employed. The rationale of the drying of oil requires further research, and numerous patient experimental investigations.

If what I have here detailed, and which has occupied considerable time, should prove interesting to your readers, it will encourage me to labour again in the same field.—Yours, &c.

CHARLES THORNTON COATHUP.  
Wrexham, near Bristol.

## OILS OR FRESCOS?

SIR.—From the conflicting opinions of artists upon the respective merits of oil and fresco painting, one producing examples of oil pictures having failed, and another instances of a similar fate to fresco, many may be led to think that both are equally good; and, if so, that both might be employed together in the decoration of a large building. This is a point worthy of consideration, as in that case (if employing the genius of the country be an object) our water-colour painters, who would be good artists in fresco, might be included in the engagement, and would doubtless add fresh laurels to their already high reputation. Artists, however, are agreed upon one point,—that to paint an oil picture where one would do a fresco, would be the height of imprudence, except upon a ceiling. The duration of an oil picture is doubtful; the only approach to security would be upon a false wall, or stoothing; but this being made of light work or panels, is liable to catch fire, whereas fresco, which may be done literally upon the stones, offers no such objection, a matter of some consideration in these days, when expensive buildings are raised which may be destroyed in a few hours: many objections would be removed from oils if they were so painted; but then comes painting in oil upon a wall, on which I promised you some remarks.

Vasari tells us, that he painted the palace of the Duke Cosmo de Medici in this manner, and says, that the experience of many years has proved to him its eligibility, and therefore he has always followed it; but his number of years do not appear to be enough, for I cannot hear that they exist, though it is very possible they were not sufficiently valued to entitle them to proper care. His directions certainly appear good, and are as follows. First upon a common plastered wall: "Go over it," he says, "three or four times with boiled oil, allowing it each time to dry, and until it has had as much as it will absorb." This, of course, is simply a precaution against damp. "When quite hard, the ordinary priming of a canvas is to be laid over it, when the picture may be proceeded with." Another way—which is the way he began his pictures in the duke's palace—is this: "Make a stucco of marble and pounded brick; this being laid upon the wall and afterwards scraped smooth, a mixture is then compounded of linseed oil, resin, and mastic; this is laid on the wall with a brush, it is afterwards gone over with a hot trowel or flat iron, when the cracks and pores of the plaster will be completely filled with a strong defence against moisture; on this prepared wall the usual priming must be laid for the picture." The objection to these modes are, that from the quantity of oil used in the ground the pictures will gradually become dark and heavy looking, like the works of Charles de la Fosse and Jacques Rousseau in the British Museum; the former having done the walls and ceiling of the saloon, and the latter the staircase; and very gloomy they always appear, and certainly give no reason for employing foreign artists in preference to our own.

Besides these two ways of painting in oil on a wall, there are two other mediums—distemper and encaustic painting: the former, oddly called distemper from the Italian word *tempera*, has advantages and beauties peculiar to itself. Everybody has seen and admired the beautiful pictures and scenery in the metropolitan theatres, by Stanfield, Roberts, the Messrs. Greive, Marshal, and Tomkins: these are called distemper, the colours being mixed with size; but the term is incorrect: the true distemper is the mode of tempering an egg till it forms a medium fit for painting with, and was the mode commonly used before the invention of oil. It is very little inferior to oil, as being porous, damp passes easily through it; whereas oil, which is not so, is, by the constant assaults of moisture, forced off the wall in scales. I am surprised that distemper is not practised



more generally; though, I dare say, water-colour painters are aware of its value. The picture of Pan Teaching Apollo to Play on the Pipes, in the National Gallery, is in distemper, afterwards oiled over. The mode of tempering the egg, according to Vasari, is as follows:—Take an egg, beat it up with the tender branch of a fig-tree, and use the milk it forms with your colours, blue only excepted, for the yellow of the egg would turn it green: this colour must be mixed with size instead. I believe a little vinegar will produce the same effect as the branch of the fig-tree, the acid being the tempering property.

Encaustic painting, the other way of painting on a wall, has, I fear, little to recommend it, the wax used being liable to changes of temperature. It is the invention of Count Caylus, and is supposed to be (from a passage in the works of Pliny) the way of painting used by the ancient Greeks. The cloth or panel is well rubbed, first of all, with wax, either virgin wax or bees'—the cloth may be rubbed at the back: a ground is then laid over the wax, of Spanish white, and on this the picture is painted in water-colours. When dry, it is held near the fire very carefully, when the wax will melt and absorb the colours, fixing them indelibly; a wall is fixed by holding an instrument near it, like a warming-pan, filled with lighted charcoal.

Müntz, who wrote a book about it, is very enthusiastic in its praise; the book may be perused, I dare say, on application to the librarian of the Royal Society of Literature, where I saw it. The plan is very practicable; any artist can satisfy himself by a few experiments.

Fresco, however, offers the greatest advantages for painting on a wall; its effect would be airy and delicate. Oil pictures are certainly richer and more beautiful, but if painted on the walls of a building, their richness and splendour would soon perish. I cannot help thinking the new Houses of Parliament would look strange filled with framed pictures; it would have the appearance of a private house or picture gallery.

Mr. J. P. Davis, in his very excellent letter, writes of fresco as "The crude and husky medium"—this, for a painter, is handling fresco a little roughly; he forgets that, such as it is, it has produced some of the finest pictures and designs in the world: and one of his arguments against it, that of climate, I disagree from altogether. What does Sir Joshua Reynolds say? "Raffaello, who stands in general foremost of the first painters, owes his reputation, as I have observed, to his excellence in the higher parts of the art. His works in fresco, therefore, ought to be the first object of our study and attention. His easel works stand in a lower degree of estimation; for though he continually, to the day of his death, embellished his performances more and more with the addition of those lower ornaments, which entirely make the merit of some painters, yet he never arrived at such perfection as to make him an object of imitation." \* \* \* When he painted in oil his hand seemed to be so cramped and confined, that he not only lost that facility and spirit, but I think even that correctness of form which is so perfect and admirable in his fresco works." He says also of Michael Angelo—"From those who have ambition to tread in this great in this great walk of Art, Michael Angelo claims the next attention. He did not possess so many excellences as Raffaello, but those which he had were of the highest kind. He considered the art as consisting of little more than what may be attained by sculpture—correctness of form and energy of character. He never attempted those lesser elegances and graces in the art. Vasari says he never painted but one picture in oil, and resolved never to paint another, saying, it was an employment fit only for women and children."

Mr. J. P. Davis also attacks their durability; he says Vasari, in declaring them durable, "only repeats an error of his age." This is a strange expression. Vasari, when he wrote the life of Cimabue, speaks of his frescoes painted more than three hundred years before. He could surely judge for himself; and must have seen many frescoes by the old masters. The invention of oil painting, if it is dated at 1410, only gives us, in this argument, one hundred years in favour of oil up to the present day. It is furthermore a well-known fact, that many oil pictures have perished before they were fifty years old.

Here is another example. There are frescoes in admirable condition by Andrea del Sarto, who died in 1530. There are oil pictures even by Rubens, whom Mr. J. P. Davis, brings forward in favour of oil, painted one hundred years after these frescoes, that have long ago perished; for instance, his most celebrated work, 'The Descent from the Cross,' which Sir Joshua Reynolds says was falling from the canvas. Vide his "Journey in Flanders and Holland," which he made sixty years ago. Rubens died in 1641, which, at the outside, leaves one hundred years for the duration of his greatest work. This picture, it must be remembered, is in a church, perhaps on the wall, which is the reason of its decay. Andrea del Sarto's frescoes are, therefore, more than three hundred years old; and we may, I dare say, give them another hundred years, the limits, perhaps, for the existence of most pictures. If the Houses of Parliament are to be embellished, the noble names composing the committee ought to be a sufficient guarantee for the works being done in the most advantageous way; and artists will surely be satisfied with their decision, as the parties are some of their greatest patrons.—Yours, &c.

WELD TAYLOR.

Since writing the above I have carefully examined the paintings on the walls of Montagu House; they are excellent examples for experience. The walls of the staircase and ceiling of the entrance hall have almost perished from the peeling away of the colours, but the ceiling of the saloon is in tolerable preservation; had they been done in fresco, I can confidently say they would have been in good repair. Artists should examine them before the building is pulled down.

#### WILL OF SIR FRANCIS CHANTREY.

[As this document has given rise to various surmises, and also, by the way, to a very unnecessary and useless newspaper controversy, we think it desirable to print it entire; notwithstanding that, by so doing, we must omit several matters that we can ill spare. The will of the late estimable gentleman and accomplished artist, cannot fail to have a prodigious influence upon the future state and character of the Arts in this country. His bequest will form a nucleus for future gatherings; and probably be the means of giving to the Royal Academy immense power to advance the interests of the profession over which they preside. Upon this topic we shall have much to say hereafter.]

I, Sir Francis Chantrey, of Lower Belgrave Place, Knight, Sculptor, Member of the Royal Academy of Arts in London, and D.C.L. in the University of Oxford, hereby revoke all wills, codicils, and other testamentary dispositions heretofore made by me, and declare this to be my last will and testament: first, I direct that my body be interred in my vault in the churchyard of Norton, in the county of Derby. I give and bequeath unto each of my executors, hereinafter named, who shall act in the execution of this my will (except my wife, who is an executrix), the sum of £2000 sterling, free from legacy duty. And I give and bequeath all my household furniture, books, pictures, drawings, plate, linen, glass, wines, and other liquors, and my carriages and horses, models, and casts, not by this my will, or by any codicil or codicils thereto given or bequeathed to any other person or persons, or directed to be otherwise disposed of, unto my dear wife, Dame Mary Ann Chantrey, her executors, administrators, and assigns. And I hereby empower Charles Stokes, &c., Esq., George Jones, &c., Esq., and Charles Hampden Turner, Esq., three of my executors hereinafter appointed, or the survivors or survivor of them, or the executors or administrators of such survivor, to destroy such of my drawings, models, and casts, as they or he may in their or his uncontrolled judgment consider not worthy of being preserved. And my will is, and I direct that such of the works of Art upon which I may be engaged at the time of my decease, as shall be judged by my executors to be in a sufficient state of progress, shall be carried on and completed under their direction, provided that the parties to whom such works belong agree to such arrangement; and that my executors shall set apart and appropriate such sum and sums of money as shall be requisite for discharging all the expenses attending the carrying on and completing of the same works; and in case my friend and assistant, Allan Cunningham, shall be acting as my assistant at the time of my decease, it is my wish that my executors should engage his services to assist in the completion of the said works, and generally in the adjustment of my professional affairs, at such stipend or other usual remuneration as he may be in receipt of from me at the time of my decease; and upon the completion of the said works and the winding up of my professional affairs, in case the said A. Cunningham shall superintend the same to the satisfaction in all respects of my executors, and shall be living at the

above period of completion, I give and bequeath unto the said A. Cunningham the sum of £2000 sterling, free from legacy duty, but without any interest in the meantime; and I hereby authorize and empower my executors to employ any other competent person or persons in the stead of the said A. Cunningham for the purposes aforesaid, in case he shall not, for any reason, continue to act and assist in my professional affairs as aforesaid, and also to employ all necessary workmen at weekly or other salaries; and for the better carrying on and completing the said works, I direct that such works shall be carried on and completed in the studios, workshops, foundery, buildings, and premises which may be used by me for the purposes of my profession at the time of my decease. And it is my wish that Mr. Henry Weekes should also be employed by my executors, under the superintendence of the said A. Cunningham, in completing any models or other works at his usual stipend or remuneration. And I direct that he shall continue to occupy his present residence, being my house, No. 26, Lower Belgrave Place, for the term of one year after my decease, or longer at the discretion of my executors (in case it shall then happen to be his residence), without payment of rent or other consideration. And upon his services being no longer required by my executors, I give and bequeath unto the said H. Weekes the sum of £1000 sterling, free from legacy duty, but without any interest in the meantime; but in case of his death, before my executors have discontinued his services, instead of the said legacy of £1000, I give to the executors or administrators of the said H. Weekes the sum of £500 free from legacy duty, but without any interest in the mean time. And I give, devise, and bequeath, all my freehold and copyhold hereditaments, situate, lying, and being at Norton aforesaid, and all other my freehold and copyhold hereditaments whatsoever and wheresoever unto and to the use of my said wife, M. A. Chantrey, her heirs and assigns for ever. And as to all those, my leasehold messuages or tenements and hereditaments, situate in Lower Belgrave-place and Eccleston-street and Eccleston-place respectively, in the county of Middlesex (but subject to the provision aforesaid), and all other my leasehold hereditaments, and premises whatsoever and wheresoever, and all railway, canal, and road bonds, and all canal, navigation, and railway shares, and all shares that may, in any way, partake of the character of real estate, or be charged in any way or to any extent on real estate in any public companies, and also as to all monies which at my decease may be due and owing to me on mortgages or other real securities, and all the rest and residue of my present and future real and mixed estate of what nature or kind soever, I do hereby primarily subject and charge the same to and with the payment and satisfaction thereof of all my just debts, funeral and testamentary expenses, and the several pecuniary legacies bequeathed in and by this my will, or by any codicil or codicils thereto, and of the legacy duty payable in respect of such legacies, and of all such sum and sums of money as shall be requisite for discharging the expenses of carrying on and completing any of my unfinished works of art as hereinbefore provided, it being my will and intention that all my other personal estate shall be wholly exonerated from the aforesaid payments or any of them; and subject and charged as aforesaid, I give and bequeath all and singular the same leasehold hereditaments and premises, and real securities, and the interest and dividends due thereon, and the residue of my real estate and other the premises lastly hereinbefore devised and bequeathed, unto and to the use of my said wife, M. A. Chantrey, her heirs, executors, administrators, and assigns, absolutely to and for her and their own use and benefit. And I give and bequeath all my stocks, shares, and interest in the public funds and government securities, whether British or foreign, and all sums of money which may be due or owing to me upon bonds or other personal securities, or upon simple contract, and all and singular other my pure personal estate and effects whatsoever, and of what nature or kind soever (not specifically given or bequeathed in and by this my will, or by any codicil or codicils thereto), unto the said C. Stokes, G. Jones, and C. H. Turner, their executors, administrators, and assigns, upon the trusts and for the intents and purposes hereinafter declared and expressed of and concerning the same, that is to say, upon trust that they, the said trustees [here follow the customary powers of sale, transfer, &c., and for reinvestment of proceeds in government securities]. And my will is, and I do hereby direct, that the trustees or trustee for the time being of this my will, shall stand possessed of and interested in such last-mentioned stocks, funds, and securities, &c., upon trust, during the widowhood of my said wife, to pay and apply the interest, dividends, and annual produce thereof, by equal half-yearly payments (the first of such payments to be made at the expiration of six calendar months from the day of my decease), unto her, my said wife, for her own use and benefit; but in case she shall marry again, then from and after such second marriage, and during the then residue of her life, by and out of the same annual interest, dividends, and produce, to pay one clear annuity or annual sum of £1000 unto such person or persons, and for such intents and purposes as my said wife, notwithstanding such future coverture, shall direct or appoint. [Here follow the customary clauses for protection in case the wife should marry again.] And from and after the decease, or second marriage of my

said wife, which shall first happen, then upon trust to pay out of the said interest, dividends, and annual produce, one annuity or clear yearly sum of £300 to the said C. Stokes, and one annuity or clear yearly sum of £200 to the said G. Jones, during their respective natural lives, for their own respective absolute use and benefit, the same annuities to be free from legacy duty, &c. And upon further trust, that after the decease or second marriage of my said wife (whichever shall first happen, the trustees or trustee for the time being of this my will, do and shall so long as my tomb in the churchyard of the said parish of Norton, constructed by me and completed according to such instructions as I may leave for that purpose shall last, and expressly with the view of having my said tomb preserved from destruction, on the first day of December in each and every year, pay out of the said interest, dividends, and annual produce of my said residuary pure personal estate to the vicar or clergyman of the parish church of Norton aforesaid, who shall reside in the said parish of Norton, one annuity or clear yearly sum of £200 free from legacy duty, upon trust, nevertheless, that such vicar or clergyman do and shall so long as my said tomb shall last, on the 21st day of December in each and every year, pay the sum of £50, part of the said last-mentioned annuity or clear yearly sum of £200, to the schoolmaster of Norton school, residing in the said parish of Norton, who, being a member of the Established Church of England, do and shall, so long as my said tomb shall last, himself personally instruct ten poor boys of the said parish of Norton, chosen and selected by such vicar or clergyman, in reading, writing, arithmetic, and other branches of general education, free from any expense to the parents of such poor boys; and upon this further trust that such vicar or clergyman do and shall, so long as my said tomb shall last, on the said 21st day of December, in each and every year, pay out of the said annuity or clear yearly sum of £200 last mentioned, the sum of £10 each, to five poor men, and five other poor persons, being either widows or single women, all such persons being parishioners of the said parish of Norton, who, in the judgment of such vicar or clergyman shall be most deserving. And it is my will, that such vicar or clergyman, as some compensation for his care, trouble, and attention in and to the matters aforesaid, shall retain the residue of the said annuity or clear yearly sum of £200 last mentioned for his own use. And I declare that the receipt or receipts in writing, signed by such vicar or clergyman, shall at all times be a sufficient discharge and sufficient discharges to the said trustees or trustee for the time being of this my will, for such payments of the said last-mentioned annuity or clear yearly sum of £200 as shall in any such receipt or receipts be expressed to have been received, to be applied for the purposes and in manner aforesaid. And it is my desire and intention, that after the death or second marriage of my said wife, whichever shall first happen, subject to the said annuities, or such of them as shall for the time being be payable, the clear income of my aforesaid residuary pure personal estate shall be devoted to the encouragement of "BRITISH FINE ART IN PAINTING AND SCULPTURE ONLY," under and subject to such rules and regulations as I shall in and by this my will, or by any codicil or codicils thereto, make and appoint for that purpose; and in default of such rules and regulations, and subject thereto, in case the same shall be incomplete and insufficient, my will is, and I do hereby direct that from and after the decease or second marriage of my said wife, whichever shall first happen, the said trustees or trustee for the time being of this my will do and shall apply and dispose of the clear interest, dividends, and annual produce of my said residuary pure personal estate, after answering and satisfying thereout the said annuities, or such of them as shall from time to time be payable, in the manner hereinafter mentioned (that is to say), upon trust, that the trustees or trustee for the time being of this my will, do and shall pay over the same yearly and every year by one or more payment or payments, as they or he shall think proper, to the President and Treasurer for the time being of the Association of Eminent Artists, now known as and constituting the ROYAL ACADEMY OF ARTS IN LONDON, or to the President and Treasurer of any other society or association which, in the event of the title "ROYAL" being withdrawn by the Crown, or of the Royal Academy being dissolved, or its denomination altered, may be formed by the persons who may be the last members of the Royal Academy of Arts in London, whatever may be the denomination assumed by such last members. And I declare, that the receipt and receipts in writing of the President and Treasurer, for the time being, of the Royal Academy, or of such other society or association as aforesaid, shall be a sufficient discharge and discharges to the trustees or trustee for the time being of this my will, for the monies so from time to time paid over as aforesaid, and shall entirely exonerate such trustees or trustee from all responsibility as to the future application and disposition of the same monies. And my will is, and I do hereby direct, that from and out of the monies so paid over, one annuity or clear yearly sum of £300 shall be retained by such President for the time being, to and for his own absolute use and benefit; and that an annuity or yearly sum of £50 shall be paid thereout to the Secretary, for the time being, of the said Academy, Society, or Association, for his own absolute use and benefit, *on condition that such Secretary shall*

\* Passage in italics interlined in original

*attend the meetings of my trustees, and keep in a book, to be preserved by them, a regular account of all the proceedings: such two last mentioned annual sums to be payable on the first day of January in every year, and the first payment to be made on the first day of January in the year succeeding that in which my said wife shall die or marry, as the case may be; and neither of such annual sums to be apportionable for a broken part of a year; and the clear residue of the same monies shall be laid out by the said President and other members composing such Council, for the time being, of the Royal Academy, or of such other society or association as aforesaid, when and as they shall think it expedient in the purchase of WORKS OF FINE ART OF THE HIGHEST MERIT IN PAINTING AND SCULPTURE that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the executing and completing of such works, it being my express direction that no work of Art, whether executed by a deceased or living artist, shall be purchased unless the same shall have been entirely executed within the SHORES OF GREAT BRITAIN. And my will further is, that in making such purchases, preference shall, on all occasions, be given to works of the highest merit that can be obtained, and that the prices to be paid for the same shall be liberal, and shall be wholly in the discretion of the President and Council of the Royal Academy, or of such other society or association as aforesaid. And my will further is, that such President and Council, in making their decision, shall have regard solely to the intrinsic merit of the works in question, and not permit any feeling of sympathy for an artist or his family, by reason of his or their circumstances, or otherwise, to influence them. And I do hereby further direct, that such President and Council shall not be in any manner obliged to lay out and expend of the monies so paid over to them the whole or any part of the monies so paid over to them for the purpose aforesaid, or any accumulations that may arise therefrom, but that the same respectively may from time to time be reserved and accumulated for a period not exceeding five successive years, if such President and Council shall see occasion. And I do expressly declare my will and mind to be, that no commissions or orders for the execution of works to be afterwards purchased as aforesaid, shall at any time be given by such President and Council to any artist or artists whomsoever. And I further declare my will to be, that the President and Council of the Royal Academy, or of such other society or association as aforesaid, do and shall, within the succeeding year next after any work shall have been purchased by them as aforesaid, cause the same to be publicly exhibited for the period of one calendar month at the least in the annual exhibition of the Royal Academy, or in some important public exhibition of Fine Arts, the same to be selected by such President and Council, subject to such regulations as they shall think fit and proper. And I direct that the said works shall be selected by the decision of a majority of the members of the Council for the time being of the Royal Academy, or of such other society or association as aforesaid, the President thereof having in such selection one vote as a member of the Council and a casting vote as President thereof. And I do hereby expressly direct, that after every purchase shall have been made by such Council, the names of those members of the Council who shall have sanctioned or opposed such purchase shall be entered in some book to be kept for that purpose, which book shall at all times remain open for the inspection and reference of all the members of the Royal Academy, or of such other society or association as aforesaid, and of the trustees or trustee for the time being of this my will. And it is my wish and intention, that the works of Art so purchased as aforesaid, shall be collected for the purpose of forming and establishing a PUBLIC NATIONAL COLLECTION OF BRITISH FINE ART IN PAINTING AND SCULPTURE executed within the shores of Great Britain, in the confident expectation that, whenever the collection shall become or be considered of sufficient importance, the government or the country will provide a suitable and proper building or accommodation for their preservation and exhibition as the property of the nation, free of all charges whatever on my estate. And it is my wish that my trustees or trustee, for the time being, and the President and Council of the Royal Academy, or of such other society or association as aforesaid, shall use their best endeavours to carry my object into proper effect. But I expressly direct, that no part of my residuary pure personal estate, or of acquiring any depositary or receptacle whatever, for the aforesaid works of Art, otherwise than in providing a place of temporary deposit and security whenever needful, and in defraying those expenses which shall be absolutely required for the necessary preservation of the said works of Art so long as they shall remain in such place of temporary deposit. And in case the Royal Academy and such other society or association as aforesaid, if any, shall be dissolved or cease to act for the purposes aforesaid, I do hereby direct, that the trustees or trustee for the time being of this my will, shall endeavour to obtain the authority and sanction of Parliament to some proper scheme for the future application of the annual income of my residuary pure personal estate, such scheme being in strict accordance with my intention hereinbefore expressed, viz., that such income shall be for ever devoted towards the en-*

couragement of Fine Art in Painting and Sculpture executed within the shores of Great Britain. And it is my earnest request, that my said wife do, with all convenient speed after my decease, apply for and endeavour to obtain an Act of Parliament settling, or authorizing her to settle, the said freehold and copyhold hereditaments, and other real and mixed estate to which she may become entitled under this my will, or so much thereof as shall remain after defraying the expenses of applying for and obtaining such Act of Parliament and making such settlement, upon the same trusts as are hereinbefore declared concerning my residuary pure personal estate, but not so as to double or otherwise increase all or any of the annual or other sums hereinbefore made payable thereout, but so nevertheless that my said wife may have a life interest therein, or in such part thereof as she may desire. Nevertheless, I declare, that no forfeiture shall be occasioned by want of such Act of Parliament, but that in case the same should not be obtained, the same freehold and copyhold hereditaments, and other real and mixed estate, shall go and be held and enjoyed under this my will, in the same way as if no such request had been contained in relation thereto. And I do hereby nominate and appoint my said wife, M. A. Chantrey, and the said C. Stokes, G. Jones, and C. H. Turner, executors and executors of this my will. But I hereby declare, that if either of my said executors shall be indebted to me at the time of my decease, such debt or debts shall not be extinguished by reason of his being so appointed an executor. [Here follow clauses to authorize the trustees to act in cases where he himself held property in trust, and, in case of death, &c., to appoint new trustees, &c.] And it is my earnest wish, that such appointment be made within three calendar months next after the happening of any such vacancy as aforesaid, and that the number of three trustees may be kept up during the lifetime and widowhood of my said wife, and that after her decease the trustees be increased to five, by adding to the number of three the President and Treasurer for the time being of the Royal Academy, or of such other society or association as aforesaid, so that the number of five trustees, always including such President and Treasurer, shall thenceforth be kept up, &c. [Clauses for investing new trustees with full power.] And I direct that every trustee who shall be appointed under the power hereinbefore contained (excepting the President and Secretary of the Royal Academy, or of such other society or association as aforesaid) shall upon his appointment receive one clear sum of £100 sterling, to be retained out of the income of my residuary pure personal estate for the current year in which any such appointment shall take place, the same sum to be some remuneration for the trouble imposed upon such new appointed trustee. [Here follow the customary clauses for the legal discharge, reimbursement, and security of the trustees.] In witness whereof I, the said Sir Francis Chantrey, the testator, have to this my last will and testament, &c., set my hand, this thirty-first day of December in the year of our Lord one thousand eight hundred and forty.—F. Chantrey.—Signed, published, &c.—Witnesses, John Walter, 4, Symond's Inn, Attorney-at-law, Rose Mary Walter, 47, Ebury Street Pimlico, Spinster.

This is a codicil to the last will and testament of me, Sir Francis Chantrey, of, &c.—Whereas, in and by my said will, I have directed that in case my friend and assistant, Allan Cunningham, shall be acting as my assistant at the time of my decease, it is my wish that my executors should engage his services to assist in the completion of the works therein referred to, and generally in the adjustment of my professional affairs, at such stipend or other usual remuneration as he may be in receipt of from me at the time of my decease; and upon the completion of the said works, and the winding up of my professional affairs, in case the said A. Cunningham shall superintend the same to the satisfaction, in all respects, of my executors, and shall be living at the above period of completion, I have given and bequeathed unto the said A. Cunningham the sum of £2000 sterling, free from legacy duty, but without any interest in the meantime. Now I do hereby, in addition to the said sum of £2000 so given to him, give and bequeath to him, the said A. Cunningham, one annuity or clear yearly sum of £100, for and during the term of his natural life, payable quarterly out of the rents or interest and dividends of the leasehold and other property hereinafter mentioned, given and bequeathed by my said will to my wife, M. A. Chantrey. And after the decease of the said A. Cunningham, I give and bequeath a like annuity or clear yearly sum of £100 to Jean Cunningham, the now wife of the said A. Cunningham, for and during the term of her natural life, payable quarterly out of the rents or interest and dividends of the leasehold and other property hereinafter mentioned, given and bequeathed by my said will to my said wife. And whereas, as to all those leasehold messuages or tenements and hereditaments situate in Lower Belgrave-place and Eccleston-street, &c. &c., and all the rest and residue of my present and future real and mixed estate, of what nature and kind soever, I have primarily subjected and charged the same to and with the payment and satisfaction thereof of all my just debts, &c., in addition to the aforesaid charges thereon, I further charge all and singular the same leasehold hereditaments and premises and real securities, and the principal and interest due thereon, and the residue of my real estate, and other the premises lastly hereinbefore



mentioned, with the payment of the said several annuities hereby given and bequeathed to the said A. Cunningham and Jean Cunningham his wife, it being my will and intention that all my other personal estate shall be wholly exonerated from the aforesaid payments, or any of them; and, subject and charged as aforesaid, I give and bequeath all and singular the same leasehold hereditaments and premises and real securities, and the principal and interest due thereon, and the residue of my real estate, and other the premises lastly hereinbefore mentioned, unto and to the use of my said wife, M. A. Chantrey, her heirs, executors, administrators, and assigns absolutely, to and for her and their own use and benefit. And in all other respects I ratify and confirm my said will. In witness whereof, I, the said Sir Francis Chantrey, have to this codicil to my said will set my hand this third day of November, in the year of our Lord one thousand eight hundred and forty-one.—F. Chantrey.—Signed, published, &c.—Witnesses, John Walter, Attorney-at-Law, 5, Myndon's Inn; Rose Mary Walter, 47, Ebury-street, Finsbury.

Proved at London, with a codicil, 15th of December, 1841, before the worshipful Robert Joseph Phillimore, Doctor of Laws and Surrogate, by the oaths of Dame M. A. Chantrey, widow, the relict, C. Stokes, Esq., G. Jones, Esq., and C. H. Turner, Esq., the executors, to whom administration was granted, having been first sworn duly to administer.

#### THE ARTS IN CONTINENTAL STATES.

**ITALY.—BOLOGNA.—Necrology.**—We announced in the last number the appointment of Mr. Cockerill in the room of M. Antolini as a member of the Institute of France. We now give the following notice of the well known and accomplished architect the Cavalier Gio Antonio Antolini, which we had not earlier an opportunity of mentioning. He was born in 1754, of a respectable family at Castel Bolognese: he studied at Bologna, and there took a degree as an architect and engineer. He was called to Rome for the works on the Pontine Marshes, and at Rome he studied deeply the remains of antiquity, and published "Illustrations of the Temple of Hercules at Cori." He then went to Milan, where he designed the plan of the Forum Bonaparte. He was afterwards named to two chairs, those of Architecture in the Academy, and of Geognosy in the University of Bologna; and he was subsequently elected a member of many learned bodies, including the Institute of France. He held many honourable public appointments, and executed many works for the Italian government as well as for individuals; he was also employed in foreign labours, latterly for the Viceroy of Egypt. He has left, it is said, in his son Philip Antolini, the heir of his talents as well as of his name.

He has published the following works, besides the above mentioned:—"The Ruins of Velleja in the Picentino;" "The Temple of Minerva in Assisi," confronted with the plates of Andrea Palladio; "Elementary Ideas of Civil Architecture;" "Notes to the Treatise of Architecture by Milizia."

**The Exhibition at Bologna.**—On the 26th of December the distribution of premiums to the students of the Fine Arts, took place with the usual forms. The opening discourse was read by the Professor of Architecture, Signor Serra, who gave a brief eulogium on the merits of those academicians who have died during the past year, viz., Proff. Santini, architect; Giungi, sculptor; Tambroni, landscape painter; Rosaspina, engraver. The learned Dr. Ventarini read an eloquent oration on the true mission of the Fine Arts for the civilization of society.

The Exhibition, which was opened the same day, contains many and remarkable works; we can only note a few of the principal in each style.

**Historical Painting.**—*Schiavoni* (Proff. Natale).—This celebrated artist, in all his works, gives proof that he was born in the country of Titian and Paul Veronese. His 'Sleeping Flora,' size of life, is a superb picture for the transparency and variety and truth of its colouring, the elegance of its forms, and purity of its style.

*Schiavoni* (Félice) shows that he follows his father's steps in his beautiful 'Love, as a Gardener.'

*Bertini* (G. b. au.).—The Constable of Chester, from Sir W. Scott, is well imagined and well designed, but wants harmony.

**Portraits.**—*Rasori* (B.A.).—A portrait of the celebrated historian Bepetti—a work worthy of Vandike.

*Hayter* (G.) B.A. Painter of H. M. Queen

**Victoria.**—Portrait, size of life, half-length, of his old friend, the lamented Proff. Rosaspina. This picture is managed with the boldness of a master, and with a fine contra-position of light and reflection; the whole effect is great and true.

**Givagus** (Simeon de Rezan).—This Russian painter, who has been for some time a resident in Bologna for the purpose of making copies of the famous works of Guido, Cavedoni, Tiarini, in short of all the most excellent of the old Bolognese masters, exhibits the portrait of an old 'Greek Priest,' remarkable for its relief, characteristic expression, and harmony.

**Landscapes.**—*Campedelli* (C.) B.A., exhibits four landscapes, where we find the happy mixture of Claude Lorraine and Paul Potter. The 'Sasso Hill' and 'Fountain of Love' are looked on as incomparable.

**Barbieri** (G.).—Among the multitude of clever landscape painters who exhibit so many pictures, we distinguish, by this artist, 'A Scene on a Swiss Lake,' which reminds us of the style of Poussin.

**Morhen** (A.), the son of the great engraver, exhibits many fine pictures. His 'Land Storm' is too true, it is fearful in its terrible beauty. This is a real artist, approaching the style of Salvator Rosa.

**Sculpture.**—*Baruzzi* (Prof. C.).—Five busts in Carara marble really magnificent, but his statue of Madame Tagliani, as 'The Sylphide,' is more like a spirit of air than a marble; she seems to fly.

**Putti** (N.).—'Prayer,' a charming statue.

**Engravings.**—*F. Anderloni* and *G. Garavaglia* have a glorious work in this Exhibition; it is the famous 'Assumption' of Guido, at Genoa. The true drawing, the decided and yet soft cut of the burin, which conveys the transparent colouring of Guido, is indeed admirable. This work is also interesting as recalling an historical anecdote:—Guido had left the school of Calvart to study under the Caracci, consequently his old master was offended. The fame of this picture, however, moved old Calvart to wish to see it, that he might criticise the new style of his roving pupil: but when he found himself in front of the picture, Calvart forgot anger and all such feelings. The old man ran to Guido, kissing his hands, and exclaimed with enthusiasm, "Blessings on you, my Guido, and blessings on the care I gave to educate your youth to Art."

**FLORENCE.**—*Bartolini*.—The Institute of France has named as a corresponding member the sculptor Professor Bartolini.

**Galleria degli Uffizi.**—*A. Dumas* has just returned to complete the illustrations of the great work, "La Galleria degli Uffizi."

**SPAIN.—MADRID.—Perez.**—There has been exhibited here a truly beautiful statue by Perez, an artist now residing at Rome, representing, natural size, 'Isabella of Castile, Queen of Spain.'

**FRANCE.—PARIS.**—*Leonardo da Vinci.*—

**Steam Cannon.**—M. Delecluze has discovered among the MS. of Leonardo da Vinci, placed after his death in the "Bibliothèque Royale," a document which carries back the invention of the steam-engine to the close of the fifteenth century; at least he has published in "l'Artiste" a notice of Leonardo, to which is appended a *fac-simile* of the hand-writing of one page of the precious manuscripts, with five pen-sketches of a steam-cannon in all its details, and the following note explanatory of these designs and of the use of the machine. Leonardo entitles it an invention of Archimedes, and names it "Archituono." "Invention of Archimedes." The "Archituono" is a machine of fine copper, whose purpose is to throw iron balls with much force and much noise. It is used in the following manner:—The third of the instrument consists in a great quantity of charcoal fire and a vessel containing water; when the water is heated, the screw of the vessel containing the water must be turned to close it above: all the water will escape below, descending into the heated part of the machine, and will there be immediately converted into a vapour of such force and in such abundance, that it will appear wonderful to see its violence, and to hear the great noise produced by this smoke. This machine drove out a ball of the weight of a talent.

**Ecole des Beaux Arts.**—M. Ingres has been chosen President, and M. Jarry de Nancy Vice-President of the "Ecole des Beaux Arts" for the ensuing year.

**Pantheon.**—The colossal statue of 'Immor-

talitv,' which is the work of M. Cortot, and formed a part of the spectacle at the funeral of Napoleon, is about to be cast, and placed on the dome of the Pantheon.

**Count de Perregaud's Pictures.**—The sale by auction of Count de Perregaud's pictures, so well known as the selection of an excellent judge and a man of taste, excited much interest among all buyers of pictures. There was much competition, and the whole pictures, in number 69, brought 441,628fr. about £17,600. Several we believe were bought for England. A. Karel du Jardin, 'Crossing a Ford,' brought 26,300fr., £1052; 'Departure for the Chase,' A. Vandervelde, brought 26,850fr. £1074; 'The Spy,' by P. Wou-vernans, brought 35,100fr., £1404. These were the highest prices obtained. The modern pictures proportionally sold less well than the ancient ones.

**Monument of Napoleon.**—The members of the commission charged with the examination of the models for the tomb of the Emperor, have made a report to the Minister of the Interior after examining the 84 models submitted to them at the "Palais des Beaux Arts." The following is the substance of it. The first inspection reduced the number of models for selection to 25, but this number still appearing too great, it was agreed that each member of the commission should choose 10 names, and that those should be submitted to the ballot. The result was, Messrs. Baillard and Visconti had the suffrages of all. M. Duc had 11 votes; M. Duban 10; M. Labrousse 9; M. Lassus 8; Messrs. Isabelle, Deligny, Gayrard, Triquetti, and Danjou, each 7. The other models most approved were those of Messrs. Canissié, Dexay, Bouchet, Feucheres, Petitat, Van Cléempotte, Seurre, Gauthier, Merrey, and Au-cray. After examining the models, the commission declared that none of the models are entirely satisfactory, though many are of high merit; and they recommended as the best means of realizing the wishes of the French nation the following plan:—A sarcophagus of granite or porphyry, of a severe and noble form, placed on a pedestal of an indestructible material, appears to the commission the most suitable monument which can be raised to contain the ashes of Napoleon. It should convey the idea of eternity, and that the remains of the great man are safe from the vicissitudes and accidents of time. It ought to be constructed in such a manner as to survive the destruction of the church which contains it, and the fall of the dome, and it should be impervious to fire. As to the objection to the plan of a crypt, that it is exposed to damp and to inundations, it is not true; the foundation of the Invalides is many metres above the highest waters, and its vaults are remarkably dry.

The excavation of the crypt besides renders any other appropriation of the dome impossible; it must remain for ever sacred to the ashes of Napoleon. The commission further expresses the opinion that within the enclosure of the Invalides, but without the church, and quite apart from the tomb, an equestrian statue of the Emperor should be erected. It further expresses the wish that this statue should be represented in the Imperial costume, to mark that Napoleon is honoured not less as a statesman and legislator, than as a warrior. The tomb within the church—nothing, in the presence of God; without—the statue—glory, in the sight of men. The commission does not recommend that a new program should be issued for a competition of models for the tomb of Napoleon. It limits itself to recommending this program—an open crypt within the Church of the Invalides, an equestrian statue of the Emperor without, leaving to Government the choice of the artists who are to execute them.

(Signed) Comte d'Houdetot, Ch. REMUSAT, VITET, DE VATRY, J. INGRES, DAVID, CAVE, E. P. BERTIN, VARELLIER, L. PIESSE, THEOPHILE GAUTIER, FONTAINE.

**Engraving.**—'Napoleon,' painted by Delaroché; engraved by Aristides Louis. All amateurs are acquainted with the splendid portrait of Napoleon, painted by P. Delaroché for the Countess of Sandwich. Napoleon is standing in his closet before a table covered with papers. The face is turned three-quarters towards the spectator, and expresses a mind full of high thoughts. The design is fine, the countenance dignified, the attitude well chosen, the likeness correct, the

accessories true, the picture is perfect. The eulogium of the picture is also that of the engraving. Aristides Louis has perfectly preserved and translated the picture with his burin. The varied and masterly manner in which the half-tints are harmonized, the light and the shadow, varying the touch according to the object to be represented, is an example of the true management of the burin, and is indeed surprising; it seems colour itself; and justly have artists and amateurs proclaimed this to be a masterpiece.

GERMANY.—STUTTGARD.—*Necrology.*—The great sculptor, Dannecker, is dead. It is true that for several years he has been lost to the world and to Art, his mind being greatly impaired—reduced, we believe, to second childhood, but his long life has only now closed at Stuttgart at the age of eighty-four. What traveller in Germany, at all interested in the Arts, has not visited Dannecker's studio at Stuttgart, and his beautiful and spirited 'Ariadne' in the villa of M. Bethman, near Frankfurt. It is many years since we ourselves paid our homage to these works, but even then Dannecker was an old man, and his spectacles and tools lay beside an unfinished statue of a very lovely little girl with a dead bird in her hand. We especially admired a charming water nymph as she laves in her stream, and a noble and thoughtful statue of 'St. John.' The genius of J. Heinrich Dannecker manifested its peculiar bent at a very early age; and it is said that it was by personal application to Duke Charles of Wirtemberg, while yet a child, that he obtained permission to study in his academy for the Fine Arts, then recently established near Stuttgart. This school was intended only for the nobly born, and the parents of J. Heinrich Dannecker were of a humble class. He afterwards studied at Rome, and had the advantage of the advice of Canova; and there his statues were so much admired that he was elected a member of the academies of Milan and Bologna. His life, we believe, after his return to Germany, was chiefly passed at Stuttgart. His busts are excellent, and he has preserved to us the likenesses of many eminent men. His statue of 'Christ,' which, it is said, owed its origin to a dream, is considered his greatest work, and occupied eight years of his life. His 'Ariadne' and his 'Sappho' are among the works to which he especially owes his fame.

#### ART IN THE PROVINCES.

LIVERPOOL.—The results of the recent exhibition have not been so successful as heretofore. The sales amounted to between £1500 and £1600. The following is a list of the pictures sold:—Sunset on the Stour, T. S. Cooper. Landscape and Cattle, John Wilson, jun. Ruins—Twilight, W. Havell. Summer Time, T. Crewick. 'Fording a Brook,' T. S. Cooper. Herding Cattle, T. S. Cooper. View near Ambleside, C. T. Burland. Roslyn Castle, T. Crewick. Shipping off Mount Edgcombe, Plymouth, S. Walters. Derwent Water, Mrs. Aspland. The Thames at Milton, Kent, A. Vickers. Protection, J. H. Illidge. Halt of the Gypsies, M. Stanley. Cottage Girl and Fruit, Geo. Lance. The Gate Keeper, H. J. Boddington. Entrance to a Village, H. J. Boddington. Leicester and Amy, W. P. Frith. Scene in Cumberland, T. W. Watts. Cottage at Applethwaite, T. L. Aspland. View of Ben Lawers, &c., Copley Fielding. An English Interior, T. F. Marshall. Gleaners Returning, T. F. Marshall. Girl at a Well, Thos. Crane. Pursuit of Knowledge under Difficulties, R. Farrier. Temple of Venus, W. Havell. Eton College, A. Vickers. Sketch of an Old Bridge, F. R. Lee, R.A. The Halt, Geo. Lance. As You Like It, John Bishop. Love, Alex. Johnston. Lane Scene, H. Jutsum. Weary Travellers homeward bound, E. A. Gifford. Loch Eltive, L. Aspland. Haddon Old Chase, Thos. Crewick. From the Fortunes of Nigel, A. T. Derby. Windermere, W. Havell. Near Florence, W. Havell. Anxiety, H. P. Parker. Study of a Monk Reading, W. P. Frith. Dolly Varden, &c., W. P. Frith. Girl at a Spring, P. F. Poole. Milking Time, James T. Eglington. A Little Fun, P. F. Poole. Beaux Stratagem, W. P. Frith. Loch Tyne Head, W. Collingwood. View on the River Brathay, R. S. Henshaw. Mill, near Stoke, J. B. Crum. Woman's Reflections, W. S. Henderson. The Thames at Milton, A. Vickers. An Indianman, Samuel Walters. Dumbarton, on the Clyde, Miss Jane Nasmyth. A Sketch from Nature, F. R. Lee, R.A. On Loch Lomond, Miss Margaret Nasmyth. Madeline, A. T. Derby. Shrimp Catcher, J. Zeitter. View on the Tay, Miss Jane Nasmyth. A Covenanters, A. Johnston. Smugglers' Return, J. A. Pullen. At Harfleur, W. Fowler. Dow Cragga, A. Hunt. On the River Derwent, Mrs. Aspland. Bonnington Fall,

Miss Margaret Nasmyth. 'The Blacksmith's Shop,' A. Vickers. 'Cattle Reposing,' T. S. Cooper. 'Waiting for the Ferry,' W. Marshall. 'The Old Sailor,' John Bishop. 'Shrimpers off Boote,' Samuel Walters. 'Sunset,' A. Clint. 'Relieving the Destitute,' T. F. Marshall.

PORTRAIT OF JAMES MONTGOMERY.—A portrait of this distinguished poet and most estimable man has been recently painted by Mr. T. H. Illidge, of Liverpool; an artist with whose works we are familiar, and who, we have no doubt, has done justice to the importance of his subject—that of transmitting to posterity a copy of the form and features of a man who has given so much enjoyment and instruction to his generation—"Blessings be with them and eternal praise—The Poets."

Our correspondent writes in very high terms of Mr. Illidge's work; the portrait he describes as a very striking likeness; the character of intellect being happily retained; and a degree of refinement being given to the features without impairing the vraisemblance. As a production of art, too, it merits the most marked commendation. We should like to see it engraved; for although we have already two or three prints of James Montgomery—big and little—there is not one of them worth a straw. Mr. Illidge has also, we understand, lately painted a full-length portrait of Lord Stanley for the Liverpool Collegiate Institution.

EDINBURGH SOCIETY OF ARTISTS.—The fifth Exhibition of this Society is now open; and while we rejoice to find that in it the number of portraits bear an insignificant proportion to the usual supply of works of this kind, we cannot help remarking the paucity of historical subjects. This Institution is, however, as yet in its infancy; and we have sufficient reason, in the present Exhibition, to augur an increasing interest in the higher department of Art. The works amount in number this year to 232, the majority being landscapes, many of which are distinguished by some of the highest requisites for this style of painting. No. 10. 'Carisbrook Castle,' by F. Watte, is prettily painted, but the general effect is injured by a want of union of parts. A 'View on the Clyde,' by John Fairman, is painted with an admirable purity of tone and much depth of feeling. No. 47. 'Braid Barn,' by W. Mason. This is the best of the four pictures exhibited by this artist. No. 60. 'An Old Mill on the Ouse,' by Boddington, is a charming picture, possessing all the truth which generally characterizes the works of this artist. No. 63. 'Prudhoe Castle,' T. M. Richardson. Often as we have seen this ruin on canvass, we have seen few better pictures of it than this. No. 70. 'Nine Views of Old Houses in Edinburgh,' W. Lively. These views are strikingly characteristic of the "old town," and evince much improvement on the part of this artist. No. 82. 'Near Ashfield, South Devonshire,' W. H. Crum. The composition of this work is admirably made out. No. 112. 'In the Vale of Clwyd, Denbighshire,' is also by Mr. Crum, and is a landscape possessing the highest claims to admiration. The grey and time-worn bridge tells most effectively, in contrast with the gloom of the hills on the left of the picture. The sky is in perfect harmony with the general feeling of the work, which, on the whole, is worthy of a place by the side of the best performances of its class. No. 179 is by the same hand; it is entitled 'Beacon Cliff, Denbighshire,' and notwithstanding its bad position, enough can be seen of it to determine that it is one of the best works in the Exhibition. It is a moonlight effect, beautifully finished, and distinguished by singular depth and transparency. The following works may be also mentioned as of a high degree of merit:—114. 'Glen Sannox, Arran,' James Ferguson. 167. 'View of the Fisher Gate, St. Andrews,' J. W. MacLean. 197 and 198. 'Evening,' and 'A River Scene,' James Ferguson. 145. 'Patie and Peggy,' Thomas McCulloch. With respect to the hanging of the pictures, an abuse seems to have crept into this Institution, which we lament to say prevails in others—that of hanging the best pictures in the worst places, and appropriating some of the best positions to indifferent productions.

MONUMENT TO BURNS'S HIGHLAND MARY.—Some considerable time since a number of admirers of the SCOTISH PEASANT HARD set on foot a subscription for the purpose of erecting a monument over the grave of her who first inspired the love of Burns. Designs for the monument were requested from various gentlemen; among others who responded to the call, a union of talent was formed between Mr. G. M. Kemp, the architect for the monument in course of being built in Edinburgh to the memory of Sir Walter Scott, and known in many parts of Scotland by the meritorious works he has executed for public bodies and individuals. At an early period of his life he was sent to Rome, where he became a pupil of Thorwaldsen, whose medal he had the high honour of obtaining; a distinction which will be duly appreciated by all who take any interest in Art. The design for the monument above alluded to is chaste and appropriate; consisting of an obelisk placed on a pedestal, having three of its sides enriched with basso-relievo representations; the principal being the parting of Burns with Mary on the banks of the Ayr; the other two being an emblematical illustration of the address "To Mary in Heaven," and the bereaved lover lamenting over the grave in which are buried his hopes and his affections. The choice of these subjects is strikingly indicative of a mind in harmony with the poet's feelings; while to complete the design, the celebrated Delta of Black-

wood's Magazine has furnished an inscription at once worthy of the theme and of its gifted author. Such a combination of talent is not frequently to be found, and we trust the men of Greenock will show by their adoption of it, an example which their neighbours at Glasgow would do well to imitate in their Wellington Testimonial as well as in their other public works.

#### RECENT ARCHITECTURE.\*

The greatest architectural novelty described in the present volume of the "Companion" is the building for St. George's Hall, and the new Assize Courts at Liverpool, originally intended to have been two distinct structures, but now combined into a single piece of architecture—one that, should it be fully executed according to the view here given of it, will be the finest edifice of the kingdom. Liberally as they have shown themselves disposed in embellishing their town, the people of Liverpool have not hitherto been very fortunate in their selection of architects. Mr. Foster has engrossed their patronage too exclusively. Notwithstanding the immense sum expended upon it, the new Custom-house is almost below mediocrity as a work of Art, most common-place in design and in character. Indeed very little can be said at all in favour of the present so-called Grecian architecture of Liverpool, it being most cold, insipid, and spiritless. Mr. H. L. Elme's building will be an exceedingly rich specimen of the Grecian style, carried out consistently, and treated with artist-like spirit and feeling, both in the general conception and in the separate parts. It consists of a single Corinthian order, whose columns are to be 46 feet high, or five more than those of the Royal Exchange, and which is further raised upon a terrace and stylobate. The principal façade, 420 feet, is divided into three portions, the centre one of which is formed by a *monoprosyle* colonnade of 15 ionic columns (i. e. 16 columns), and the other two by *square* pillars, between which an ornamental screen wall is carried up about one-third of their height. Thus, while the whole will produce a remarkably rich and very unusual degree of effect as to continuity of columniation throughout, there will also be a very unusual degree of variety, without any interruption of style, as is generally more or less the case where part of a front is made to look as much as possible like the frontispiece to a Greek temple, while the rest is perforated with windows. In Mr. E.'s design, unity is very happily combined with contrast and variety; not only does the introduction of the latter square and round columns contribute to the effect, but the two forms mutually set off and give value to each other. We have heard it objected, first, that there is no authority for square columns so applied; secondly, that the introduction of screen walls between them is an idea borrowed from Egyptian architecture. As to the borrowing part of the matter, we only wish that others would take the hint and learn to borrow with equal judgment and taste, instead of eternally copying the same models over and over again, as they now do; while as to authority, no other authority is needed than that of the design itself, which is no less tasteful and appropriate than eminently picturesque. Let whoever will make it matter of reproach, we make it for congratulation both to the architect and to the Art, that he has here taken a decided step forward in it; whereas, till now, Grecian architecture has remained almost stationary among us. We began by copying it servilely, yet piecemeal, and have ever since gone on after the same fashion, till at length the style has almost gone out of fashion—itself certainly has fallen very much into discredit of late; and no wonder, for now that the mere novelty of it has passed away, people begin to be weary of seeing the same or nearly the same portico repeated on every occasion; and some have found out that it requires far less talent to design a thing of that kind, than to compose a single piece of fresh detail, or to bring forward aught amounting to a new idea. Although we have by no means exhausted our remarks even on this building, here we must break off for the present, whether we have the opportunity of returning to the subject again or not. Should the latter prove the case, our readers will, at all events, now know where they can find notices of many other structures, either recently begun or completed.

\* Continued from page 12.



## WORKS IN PROGRESS.

**CANTERBURY PILGRIMS ASSEMBLED AT THE TABARD, SOUTHWARK.** Painted by EDWARD CORBOULD. Engraving by C. E. WAGSTAFF. Publishing by T. BOYS.

This is really an important work of Art; and in its progress thus far bids fair to be finished in a manner to give the very best imitation of the feeling of the original picture. The plate is very large, being of the size of Landseer's 'Return from Hawking'; and is to be finished by Mr. Wagstaff, in his most effective style of mezzotinto engraving. The subject is, of course, from Chaucer, and involves in its realization upwards of thirty figures; for thus has the artist, in following the description of the poet, assembled

"a goodly company,  
In Southwark at this gentle hostelry,  
That hight the Tabard faste by the Bell."

The site of the celebrated inn—the ancient Tabard is still occupied by a house of entertainment—"hight" the Talbot, a corruption of the earlier word. The movement of a numerous party, about to set out upon a journey, is well described; the activity is universal; every one is in the act of preparation, except the monk, and one of the "priests three," who are seated in easy enjoyment, that nothing around them has the power to disturb. One of the most prominent foreground figures is the knight, who is already in the saddle, and looking down upon his yeoman bound in tightening the girths. There is, as may be expected, an abundant display of costume in this work, varying from that of the jaunty squire, down to the plain vestment of the tenant of the miller. The head dress of this period is the *cargan* or drapery, similar to what was worn in the reign of King John. This, in the time of the "father of English poetry," was a favourite covering for the head among those of gentle degree; a circumstance of which the artist has availed himself with infinite advantage to his picture, by placing it on the heads of the knight, the squire, and of the poet himself. The squire is also a striking figure in the composition; he has dropped on one knee to receive his morning draught at the hands of the "fair young tapstress."

There is, in what we already see of this admirable work, an extraordinary display of character, strikingly apposite to the vocations of the assembled pilgrims; and we doubt not that it will associate the name of the artist with those of eminent painters of our school.

**VIEWS IN OXFORD.** Drawn and Lithographed by W. A. DELAMOTTE.

These views are 'The High Street,' 'The Broad Walk, Christ Church,' 'St. John's College,' 'The Garden Front of the same College.' Oxford has often been the subject of the pencil, upon which occasions the High Street has never been forgotten; we, however, find it as faithfully represented in the view before us, as in any we have ever before seen. In both views of St. John's College the architecture is so exactly drawn that it is impossible to mistake the building, having once seen it. 'The Broad Walk' is well represented; the effect of distance being easily and naturally obtained without interfering with the breadth of the masses of foliage of the foreground trees.

**TRIAL OF EARL STRAFFORD.** Painted by WILLIAM FISK. Engraving by JAMES SCOTT. Publishing by THOMAS BOYS, Golden-square.

Few things in Art are more difficult than to give pictorial interest and effect to a composition which is of necessity hedged in by formalities; the artist, however, as far as may be judged from the etching, has dealt successfully with the disadvantages incident to even rows of heads and the "degree of place." This famous trial began in Westminster Hall, on the 22nd of March, 1611, and continued eighteen days. In this plate there are upwards of fifty figures and heads. Lord Strafford stands upon a small raised platform pointing to his daughters by his side, and may be supposed to be giving utterance to the memorable words which occur in his defence. The Earl is habited in black, and being considerably elevated above those around him, stands forward, the principal figure of the assembly—the position of the figure is eloquent, and it is at once seen, that he is pleading for his children. The plate is large, and is in course of engraving in mezzotinto.

## THE ADDRESS OF THE PRESIDENT OF THE ROYAL ACADEMY.

THE annual address, on the occasion of the distribution of the gold medals, was delivered by the President of the Royal Academy, before the General Assembly on the 10th December last. In opening his discourse, the President takes occasion to comment upon the bootless theories of empiricism in Art, and their influence upon the practical artist. Since the revival of Art in Italy, until a comparatively recent period, but few artists by the publication of opinion and precept, have aided in maintaining that taste which their works have generated. Of these few Leonardo da Vinci, Vasari, De Piles, and Du Fresnoy are the most conspicuous. Generally speaking, therefore, the history of Art and its principles, has been left in the hands of men unqualified by education for the task they undertook. In modern times, however, and among ourselves, Reynolds, Barry, Opie, Fuseli, Flaxman, and Soane, have in their respective departments laboured in the establishment of canons of taste. The opinions of the accomplished President of the Academy of the progress and position of the British School of Art, must be deeply interesting to every native artist; we therefore, on this subject, quote his own words:

"If we take a candid review of the progress and present state of Art amongst us, I think it must be admitted that the discipline has not discredited the doctrine of the British School. The general practice is founded on just principles; and although unfavourable circumstances have never allowed free scope for their effective development, those principles have been preserved in the contracted sphere to which they have been confined, without corruption or perversion. In our admiration of Art, as displayed in the purest examples of abstract and ideal perfection, we have never lost sight of the homage due to Nature: nor have we so far degraded our devotion, as to disregard those duties of discrimination and selection which every rational view of her worship essentially demands."

On the subject of the originality of the British School, Sir Martin Archer Shee spoke analytically of Hogarth and his works, and to Wilkie the remainder of the address was devoted, wherein his most celebrated pictures were passed in review, and most appositely remarked upon. The following passage occurs in the sketch of the rise and progress of the latter:—

"His eye was as accurate and scrutinizing as his intellect was prone to inquire and investigate. He was no loose observer, satisfied with cursory glances on the surface of things. What he looked at he saw; and what he saw he remembered. When his ambition to enter on a wider sphere of exertion led him to the metropolis, I have understood that he first sought employment as a painter of small portraits, for which his powers of imitation and great delicacy of execution appeared to be peculiarly qualified. Fortunately, however, for his subsequent celebrity he did not meet with the success he deserved in this line. I have heard him say, with the unaffected simplicity which distinguished him, that he never could give satisfaction to his sitters. Yet there are specimens of his hand, executed at that time, which claim high commendation; and most of us remember the admirable small portrait of his Royal Highness the late Duke of York reading his despatches, which, at a subsequent period, he exhibited at Somerset House, and in which he proved his superior pretensions to public favour in this department."

Still speaking of Wilkie, this eloquent discourse terminates in these words:—

"But the efforts which could not repress his spirit, exhausted his strength. His physical powers were inadequate to sustain his mental excitement. Of this it would appear that he was himself aware, by the desire he expressed to hasten his journey home. Satisfied with the acquisitions he had made—his mind stored with novel images of social life—his collection of studies enriched with all the varieties of character, costume, and clime, which the habits and manners of eastern communities display in such picturesque abundance to a painter's eye, this great artist now set forward on his return to the land in which were centred all his hopes—the land to which he looked for the reward of all his toils—where he trusted, by the novel treatment of sacred subjects, that he might be the means of giving a new impulse, and attracting new interest, to pursuits that have long languished in the 'cold obstruction' of public apathy and national neglect. But he was not destined to realize these visions. A sudden and apparently unexpected exhaustion of the powers of life terminated in the calamitous event which deprived society of one of its most distinguished members, and frustrated the excited hopes of his Art and his country."

## VARIETIES.

THE BRITISH INSTITUTION will open on the 7th (we believe): four prizes are to be again given; and we may take for granted that the artists have been stimulated by the "hope of reward" that "sweetens labour." Unhappily, however, the intention of the Directors to repeat the benefit conferred last year, was not clearly understood until very lately.

**ARTISTS' AND AMATEURS' CONVERSAZIONE.**—On the evening of the 5th ult. there was at this conversazione, held as usual at the Freemasons' Tavern, a more numerous assemblage of members and visitors than had ever met upon any previous occasion. From the number and high respectability of the *réunion*, it is evident that the Society is progressing in a manner as soon to render its benefits apparent. The works exhibited were various, considerable in number, and high in merit. With respect particularly to oil painting, we might suggest that they should in future be accompanied by their titles, as it would doubtless be more gratifying to the authors of them to hear them spoken of by the names they have given them. Among the works of this class we recognised a picture by Herbert, A.R.A., 'The Boar Hunters' (if we remember rightly); also a work by Hart, A.R.A., the subject from Shakspeare, and treated with a moonlight effect. We observed also 'A Spanish Ruin,' by David Roberts, R.A., painted with his accustomed transparent shadows and brilliant lights. By O'Neill we remarked an admirably executed female figure, apparently in the act of prayer, and so entirely unaffected in style and intense in expression, as to embody that *something* we so often miss in works of higher pretensions. By Bradley, of Manchester, there were two portraits of Children successfully imitating, in freedom of handling, the manner of Sir Joshua; by Ward, R.A., 'The Devon Ox'; and by T. Boys, 'Fort Rouge,' painted with much power of effect. The Exhibition was rich in drawings: a pencil portrait of Lady Hamilton, by Sir Thomas Lawrence, and contributed by Messrs. Graves, is one of the most masterly productions we have ever seen. There were some charmingly coloured views by Prout, pencilled and treated with the usual force and effect of his manner. 'The Landing of Queen Henrietta,' Cattermole, a drawing of remarkable beauty; Müller's original drawings made for his work, the 'Remains of the Age of Francis the First'; and a portfolio of drawings by Pyne, principally Welsh scenery, made out with all the freshness and truth of nature; also a portfolio of sketches, by various artists, contributed by Messrs. Fuller.

**INSTITUTE OF BRITISH ARCHITECTS.**—The interest felt by Earl de Grey in the prosperity of this Society, of which he still remains the President, did not cease with his lordship's vice-regal appointment in Ireland. On the very day that he kissed hands at Windsor previous to his departure, he induced his Royal Highness Prince Albert to become a Patron of the Institute. The question of the junction of the Institute and the Architectural Society, has again been mooted, and, after a lengthened discussion during three evenings, may, we hope, be considered settled. United, they may do much more for the advantage of their profession than they could singly. The expense of one establishment will be saved, and much perplexity avoided. The second part of the Institute's Transactions is now at press, and will shortly be published.

THE AMATEUR ARTISTS' SOCIETY held their first meeting for their present session on the 12th of January, when many pictures were exhibited, displaying considerable promise. A paper was read by the President, Mr. Antrobus, with especial reference to the question of "frescoes or no frescoes," which now excites much interest in the artistic world. The opinion of the writer was decidedly adverse to their use in England. The claims of Cornelius, as a first-rate artist, were loudly denied.

THE KING OF THE FRENCH has presented Mr. Hullmandel with a gold medal, in testimony of the merits of his new invention of lithotint, the value of which to Art is highly estimated by the French as well as the English artists.

PRINCE ALBERT.—We have much pleasure in recording a gratifying instance of the kindness of

Prince Albert towards an English artist of eminent talent, whom he had known before his elevation to his present exalted station. It is alike honourable to the taste and feeling of his Royal Highness. Mr. Wyatt, the sculptor, who has lately returned to Rome, was staying at Windsor, and went to see the Castle. The Prince, hearing of the circumstance, sent for Mr. Wyatt, and received him in the most friendly manner, giving him a commission for a basso-relievo to adorn a space over one of the doors in the Castle.

**ANATOMICAL LECTURES FOR ARTISTS.**—We see announced a course of anatomical lectures, to be delivered by Mr. Dermott, in Charlotte-street, Bloomsbury, intended as a ready means to promote, among artists, that knowledge of the human structure which imparts ease and confidence in drawing the figure. It is not necessary to attempt to demonstrate the utility of such a course of study, as we have continually heard painters, and especially sculptors, lament the want of facilities for acquiring that which is at once the alphabet and the finished eloquence of their art. There is much, it is true, to divide the attention of the modern artist; but he is invited to perfection by advantages incalculable, when compared with those enjoyed by his antecedents of two or three centuries, or even half a century, ago. The men, whose works are held up as models for imitation, acquired their knowledge under much greater difficulties, and at a more considerable expense, than now attend the labours of the student. It is surprising that similar courses of lectures have not before been delivered, since such information as they convey is so necessary to all classes of artists who draw the figure; not that, because anatomy is studied, figures must necessarily be anatomically painted, but that the innumerable errors into which our artists are led from ignorance of it may be avoided. Pictures distinguished by an obtrusive display of anatomy may be valuable, but they are rarely pleasing; since so much of beauty is constituted of flowing lines and roundness undisturbed by muscular development.

**SYMBOLS ON ANCIENT BUILDINGS.**—Mr. George Godwin has laid before the Society of Antiquaries some observations on the fact, that the stones both inside and outside numerous ancient buildings in England, bear, in many cases, a mark or symbol, evidently the work of the original builders. His attention, it seems, was first drawn to the fact about three years ago; and he saw in it the probable means of connecting the various bands of freemasons, to whom we are indebted for so many magnificent buildings. In Germany and France similar marks have more recently been discovered; and Mr. Godwin, during a recent visit to Poitiers, in the department of Vienne, found a number of them identical with many which he had copied in England. Diagrams of these were exhibited, as also were examples from Gloucester Cathedral, Malmesbury Abbey Church, Bristol Cathedral, Church of St. Mary Redcliff, Furness Abbey, and other buildings. The signs are from two to six inches high, formed by a slightly indented line, and consist as well of known masonic symbols and Christian emblems as of apparently arbitrary forms. The *vesica piscis* occurs frequently, the cross in all varieties, the triangle, double triangle, trowel, square, emblems of eternity, &c., &c. Some of the buildings are literally covered with them. We hope Mr. Godwin's remarks will lead to a large collection being made in England, France, and Germany, so that they may be carefully compared.

**"THE DUKE" AND NAPOLEON.**—It is a singular fact, and worthy of record, as illustrating national character, that although portraits of Napoleon have been extensively purchased in Great Britain, there is no instance of a portrait of Wellington having been sold in France. This statement appears almost incredible; but circumstances having directed our inquiries to the subject, we ascertained that the leading publishers of London had never received a single order from France for a print of the Duke, nor, to their knowledge, had they ever disposed of one to a Frenchman. We presume, however, that when Glasgow has been disgraced by the erection of a Frenchman's statue to "represent" the conqueror of the Emperor, it will be engraved for the express supply of the French people, who will, no doubt, gladly place a pictured libel of the great

British Captain, taken when the vigour of his days is gone, and age has been exaggerated into decrepitude, by the side of their Emperor in the prime of life.

**THE NEW EXCHANGE.**—The first stone of this structure was laid on Monday, 17th January, by His Royal Highness the Prince Albert. Details of the ceremony were amply given in the daily newspapers. It is only necessary for us to record the fact; but we shall take an early opportunity of publishing some remarks on the building now in progress.

**RATCLIFF'S PATENT INKSTAND.**—We have been much pleased with this invention; and as we, at this moment, experience its advantages, it is our duty to communicate them to our readers. It is so contrived, that by turning a screw, sufficient ink is conveyed to the surface, while the pen cannot take from the sediment at the bottom; air is so effectually excluded, that the ink cannot become mouldy; and the nib of the pen can sustain no injury by the danger of pressure against the stand. It is moreover a very neat and convenient article; and decidedly superior to any other inkstand with which we are acquainted.

**POOLCOO CEMENT.**—We have repeatedly tried this valuable auxiliary to a household, and found it to answer admirably. There are few families in which it is not occasionally required; for, according to the adage, "accidents will happen;" and it would be difficult to conceive any "breakage"—except a bone—to which this cement might not be advantageously applied. To artists it may be especially recommended as joining strongly, and without leaving the slightest mark, chipped portions of frames.

**SPILSBURY'S FIXTURE.**—The want of some safe and secure means of "fixing" water-colour drawings, and drawings in crayon, as well as other productions of the artist, has been long felt. The ordinary modes are dangerous and not effectual; and none that we are acquainted with will permit the paper to be washed. Mr. Spilsbury has supplied a very desirable improvement; we cannot tell in what it consists, but it answers the purpose admirably. It is a colourless fluid to be laid over the drawing, carefully, with a camel's-hair pencil; and when dried it may be washed with water, if needful, without sustaining the least injury.

#### SALES OF THE MONTH.

**SALES TO COME.**—We direct the especial attention of our readers to the sale—advertised in the ART-UNION—of the works of Sir David Wilkie, to be disposed of by public auction, by Messrs. CHRISTIE and MANSON on some day (not yet fixed) of the month of April. We shall take an early opportunity of noticing this event at some length.

Mr. PHILLIPS announces, on the 15th of February, his intention to submit to public auction the gallery of William Bullock, Esq.; and also another collection on February 8th.

**SALES OF THE PAST MONTH.**—On the 22nd ult. a collection of pictures, by masters principally of the Italian schools, were sold by Messrs. Christie and Manson, among which were disposed of at the following prices:—'A Dutch Village, with Boors playing at Bowls,' by Teniers, £137 11s.; 'A Grand Rocky Landscape,' Teniers, £45 3s.; 'Virgin and Child, &c.,' Ghirlandajo, £25 4s.; 'Virgin and Child,' Pulego, £22 11s. 6d.; 'St. John,' £19 19s.; 'Heads of the Twelve Caesars,' O. Vennius, £25 4s.; 'Landscape,' Moreland, £34 3s. 6d.

On the 20th ult. a portion of the collection of the late A. Gilmour, Esq., of Portland-place, was sold by Mr. Phillips, the under-mentioned pictures realizing the accompanying prices:—'Landscape,' Van Stry, 50 guineas; 'Fowls,' Hondkoecker, £21; 'A Holy Family,' Paduanino, £26 5s.; 'Interior,' Jan Steen, £24 3s.; 'Landscape,' Cuypp, £21; 'Landscape,' Jordaens, £26 5s.; 'Hawking Party,' Wouvermans, £31 10s.; 'Queen Sheba before Solomon,' Eckhont, £43 ls.

#### REVIEWS.

**CHILDE HAROLD'S PILGRIMAGE.** By Lord BYRON. JOHN MURRAY, Albemarle-street.

This is one of the most extraordinary reproductions we have ever seen; and it must become one of the most popular—being Childe Harold with *de facto* illustrations from the very scenes which the poet has sung in his immortal verse. The poem appears in one volume, large and thick—the embellishments are vignette landscape gems, from drawings by Creswick, Warren, Howse, and Aylmer; engraved by Finden; and amounting in number to sixty-one. This unusually long series is concluded by a valuable addition in the shape of a map, whereon is traced the pilgrimage of the Childe; and even here Art is not spared; the chart of his wanderings is set amid a profusion of beauties, minute views markedly typical of the lands wherein he set up, for a time, his unabiding tent.

Even to those (if any such there be) who may not have read "Childe Harold" since its progressive publication, a sight of these views alone will give delight; yet there is in them nothing more than beautiful and solid truths. The artists present them to us as they and as the poet saw them; for they seem to have walked in his footsteps, and, like him, courted the emotions of all periods of the sun's daily round from noonday to midnight, and from midnight to noonday again.

The frontispiece is a portrait of the noble poet, after a picture by Phillips, R.A. He is represented in a Greek dress, and fronts the spectator; but the head is seen nearly in profile being turned towards the right shoulder. This portrait is a half-length, and on a slight inspection seems materially different from other portraits of acknowledged resemblance; but a close examination proves that the same features have been the model of this painting. In the ordinary portraits of Lord Byron, there is an attempt to embody the fine sentiment of his poetry; but in this he is the soldier full of the spirit of the line—

"Greece! change thy lords, thy state is still the same."

We have been accustomed to look upon the head uncovered; it may have been the pleasure of the poet to wear the turban in which he has been painted; but so much of the character lay in the forehead, that we cannot deem the turban a compensation for its loss.

Nothing in this style of Art can excel the general tone and execution of the illustrations before us. As every thing is, at present, brought forward with engravings, we have long expected an illustrated edition of "Childe Harold." And now that it has appeared, we are happy in the opportunity of contributing our measure to the abundant praise which these embellishments must elicit. They are selected with the very best taste; which circumstance, together with their admirable feeling in effect, and masterly adaptation of manner in execution, leave nothing to be desired.

Among the first engravings in the volume, are Delphi and Cintra, both in themselves superb views, but rendered here doubly exquisite by their manner of treatment; then follow Mafra, Talavera, and Saragoza, also a view in Seville of a character powerfully Spanish.

"But Cadiz, rising on the distant coast,  
Calls forth a sweeter, though ignoble praise."

The minute view of Cadiz from the sea reminds us of similar Italian subjects by Turner, when his pencil by the sweetness of the scene is charmed into just enough of detail. Then follow views in Greece, among which we find, Ithaca, Yania, Zitza, &c. &c. The views in the third canto bring us nearer home—it opens with the mustering of the British troops at Brussels. We have seen and heard enough of late of the Rhine, but the views before us of the Drachenfels and Ehrenbreitstein are fresh and lovely. The fourth canto affords the Italian views, among which are several in Venice, Florence, Rome, &c. &c.

In the series are several portraits, but they are introduced by no means in the ordinary stiff style of portraiture. There is an inimitable grace in the *abandon* with which they are thrown in, being engraved in frames which are represented resting on the floor surrounded by circumstances relating to the stories of the individuals depicted.



—they are of Ada, Rousseau, and Tasso. The brows of the last are bound with the mockery of laurel.

"They gave him laurels who denied him bread."

The adoption of any other method of illustrating "Childe Harold" must have been a failure, since nothing else but the actual scenes described could have been a fitting accompaniment to the poem. The artists who have been employed in this work, place us in the position of the puzzled critic in the French farce—with him we say, "Ces gens-là font qu'il faille les louer toujours."

LONDON AS IT IS. Drawn and Lithographed by THOMAS SHOTTER BOYS. Published by THOS. BOYS, Golden-square.

Under this title has appeared a series of views representing some of the principal streets, thorough-fairs, public buildings, &c. &c., in London. The plates are 26 in number, and correspond in size with the views in Paris, Ghent, &c. &c., by the same artist—that is to say, they are folio, and have admitted of the working out, to a certain extent, of that recognisable detail which aids the identity of locality. During a quarter of a century, the street scenery chiefly painted by our artists, recommended itself on account of some "picturesque" feature; and when this was wanting, it was supplied by means of a little ragged mannerism. At home we have but little to meet this taste, which has been fostered principally by master from the Continent—the North supplying what we may term the Dutch-school subjects of this class of Art, and the South material of a more refined character. Works like that under notice were not thought of; continuous straight lines and plain façades were uninteresting, and extremely difficult of treatment; hence that with which the artist has here had to contend is, first, the substantial difficulties of his subjects, and afterwards the caprice of conventional taste. Of the former he disposes in a masterly style; and, assuredly, his work will deal successfully with the latter. The views are lithographed with a sepia tint, and the highest lights brought out with white.

The two worlds of which London is composed are here most ably illustrated in their leading features. Of course some of the river views are among the most striking on the side of the City; and of the street scenes in the same district, 'St. Paul's from Ludgate-hill,' is one of the most remarkable. As to its effect and general management, this view is admirably drawn; the hard angles of the architecture are softened down without affecting the truth of the architecture, and the foreground shadows are massed and toned in a manner effectually to throw off the lighter distances. In Guildhall there is nothing imposing, but the artist presents it to us invested with a powerful interest; and we like it the better that it is not thronged with a parade of figures. The drawing in this plate is free, and the shadow-tones flat and transparent. The 'View of London Bridge from Southwark Bridge' is one of the most beautiful of the series, and such as Canaletti would have delighted to paint: due breadth and importance is given to the river, above which the spectator is placed, looking down on the decks of the passing craft. In the distance, "below bridge," is seen the Tower and a haze of masts. We have also a view from the same point, looking up the river—'Blackfriars from Southwark Bridge,' with St. Paul's rising above the houses on the City side; Blackfriars-bridge bounding the distance. Another charming river view is 'Westminster from Waterloo Bridge,' of which the Abbey is one of the principal objects. In 'The Tower and Mint' the view is from Tower-hill, and the armoury destroyed by the late conflagration is a striking feature of the picture. The plate, 'St. Dunstan's, &c. Fleet-street,' is somewhat "spotty," from the number of scattered lights by which the eye is distracted. Something is at times necessary to unite the lights of a composition, but we think it might have been more judiciously done than by upturned paving-stones, criers' tools, and unsightly wagons. 'The Strand' affords a view of the churches of St. Clement, St. Mary, and St. Dunstan in the distance; but we think that the nearest church, St. Clement's, suffers in effect from the importance given to the foreground buildings. 'Temple Bar from the Strand,' gives a perfect idea of the confusion of that thoroughfare—the interest settles in the foreground, which is

thronged with pedestrians and vehicles of many descriptions. The 'Entry-to the Strand from Charing Cross' comprehends Northumberland House, St. Martin's church, &c., &c. Among the views of West-end of town, 'Buckingham Palace from St. James's Park,' is one of the most striking. It is a landscape, with the distance closed by the Palace, which maintains its position well in the picture, from the skilful manner in which it has been put in. 'Regent-street looking towards the Quadrant,' is a beautiful specimen as a street view. Others are entitled—'St. James's Palace from Cleveland Row,' 'Regent-street looking towards the Duke of York's Column,' 'The Club Houses, &c., Pall Mall,' 'The Bank,' 'Piccadilly looking towards the City,' 'The Custom House,' &c., &c.

The impressions before us, as we have said, are tinted with sepia, but there are also others coloured by hand. This is the most important and meritorious work that has ever yet appeared as a series of views in the metropolis of Great Britain, and it is in execution certainly worthy of the subject. The style of work is bold and original, and sketches which in ordinary hands must have been tame and insipid, have become in those of Mr. Boys, pictures of much excellence. Nothing have we seen better adapted to this style of Art than the lithography in which these drawings have been executed.

ANATOMY FOR THE USE OF ARTISTS. By R. L. BEAN, late house-surgeon, at King's-college and Charing-cross Hospitals. London, H. Renshaw, 1841.

The importance of a knowledge of anatomy in the education of an artist is universally admitted. All feel its necessity, and see fully the want of power in design, and other disadvantages which result from neglect in this respect; and yet, whether it be from the difficulties which encompass the study, the limited opportunity which exists amongst us of drawing from the human figure, or whatever cause it may be, certain it is that in this respect more than any other, the English school is greatly deficient.

The little work before us, which aims at rendering more easy the acquirement of sufficient anatomical knowledge, promises to be exceedingly useful, and is entitled to the thankful patronage of those for whom it is designed. It contains ten plates clearly drawn, showing all the various muscles and bones in the human frame, the names of which are referred to in accompanying tables. The uses and effects of the muscles are also described briefly. The greater number of anatomical works published suppose the pre-attainment of a larger amount of knowledge of the names and terms employed than artists usually have, and moreover are so expensive as to be out of the reach of many students. The book before us, on the contrary, is perfectly elementary and simple, and so cheap as to be attainable by all who require it. We gladly hail its appearance.

#### TO OUR SUBSCRIBERS.

We have a communication of some importance to make to our subscribers. For a long time, we have felt much embarrassment in consequence of the limited space to which we have been restricted; and we have at length, and after due deliberation, resolved upon a considerable enlargement of "the ART-UNION," so that we may be enabled, without diminishing the necessary quantity of *Intelligence* concerning the Arts, to introduce articles on subjects that demand to be treated without restraint as to the number of columns to be occupied.

Under our new arrangements, therefore, we propose to combine the advantages of a MAGAZINE with those of a NEWSPAPER.

The suggestion has been frequently made to us from persons interested in our welfare in various parts of the kingdom; some proposing the enlargement we are about to adopt, others that our work shall be published twice instead of once in the month; to the latter we see many objections, to the former none; for we feel assured that no artist, or lover of the Arts, will hesitate to pay the small additional tax that will be levied upon him to meet our increased expenditure.

The ART-UNION will, therefore, in future contain *twenty-four* instead of *sixteen* pages; and be charged *one shilling* instead of *eight-pence*.

Various circumstances have, lately, combined to give a new stimulus to British Art, and to render information concerning it a PUBLIC WANT. We hope we may claim some merit for having assisted in the attainment of so desirable and so important a result—one which, a very few years ago, it would have seemed visionary to have anticipated. The supply must be made equivalent to the demand.

Hitherto, we have been entirely precluded from the treatment of any subject requiring so much space as essentially to abridge the monthly supply of "news;" hereafter, we shall experience no such difficulty—we shall be enabled to communicate information concerning any matter on a scale commensurate with its importance; to review, adequately, all works connected with the Arts, published either abroad or at home—not by a mere reference to their contents, but by a just and instructive condensation; and by the frequent introduction of such engravings as may be serviceable in illustrating the text. In short, our purpose is to render the ART-UNION a sufficiently full record of all that transpires, interesting or valuable to the artist and the amateur.

Our subscribers may be assured that the *entire* of the *extra sum* we shall thus receive from them shall be expended for their benefit; this pledge they will very soon be enabled to test by experience. We shall be well satisfied to be judged by the results.

With the next number—i. e. the number to be published on the first of March—we shall present to our subscribers an extra half sheet (besides the eight pages to be added to its contents), containing between forty and fifty specimens of wood-engraving, selected from the most popular illustrated works now in course of publication. We have selected them from Mr. Jackson's "History of Wood-engraving;" Lockhart's "Spanish Ballads;" Mr. and Mrs. S. C. Hall's "Ireland;" Knight's "Shakspeare;" Tysan's "Shakspeare;" England in the Nineteenth Century;" Master Humphrey's Clock;" Tilt's editions of "Cowper" and "Thompson," &c.

They are printed on a separate sheet—on fine paper—by Mr. Wright, of Fleet-street; and in order that no difficulty may arise to prevent its transmission with the number by post, each sheet is stamped.

As we shall print but a limited edition, we suggest to our subscribers the necessity of obtaining their copies early; and on no account to allow a day to pass, after the usual day of delivery, without ascertaining that the agents have supplied them.

With every copy of the ART-UNION this illustrated sheet will be supplied—of course *gratis*, and it must rest with the purchasers to look to the proper delivery. The sheet will be of greater value than the cost of the publication, and there will be consequently some danger of its being stopped on its way to the subscriber.

Those who may require more than one copy will do well to convey an early order to the publishers. Subscribers in the country will thus have timely notice of our design.

We hope to commence the publication of Mr. Pugin's series of papers on "Modern British Architecture" in our next number.

A letter on the subject of the "Art-Union of London" must remain over, as also a letter on "Clay for Modelling;" and a letter on "Encouragement of Art."

"The Poniatowski Gems."—We are prevented from noticing the collection this month as fully as it demands.

Among the works of Art—Prints and illustrated Books—that have been sent to us, we are compelled to postpone the insertion of Reviews, the whole of which are in type—of Portrait of his Grace the "Duke of Wellington," engraved by Wagstaff, from Mr. Pickersgill's picture; another Portrait of the Duke, from a painting by Mr. Briggs; "The Tower," by Mr. Hewitt (in noticing which we shall introduce two wood-cuts—one of weapons, another of ancient helmets); "The Hawking Party," by Edwin Landseer; the third series of Nash's "Mansions of England;" etchings of Landseer's "Court of Law," Grant's "Equestrian Portrait of her Majesty," Ricauti's "Rustic Architecture," "Italy, Historical and Picturesque," by W. Brochedon; "Figures from Pictures in England," by Claude Watteau and Carnaletto; by S. Bendixen; "Revue Générale de l'Architecture et travaux Publiques;" "Dictionary of Greek and Roman Architecture;" "British, French and German Painting," by David Scott, M.R.S.A.; "Sketches of Fallow Deer;" "The Imperial Family Bible;" "Etchings of Runic Monuments in the Isle of Man;" Delarocche's "Napoleon," and "King Charles in the Guard Room;" "Sketches in Norway," &c. &c. A pretty extensive arrear, which we trust to bring up next month.

## MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. But, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The Silica Colours are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.  
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Pale and Deep Yellow.  
Pale and Deep Orange.  
Pale and Deep Purple.  
Pale and Deep Green.  
Pale and Deep Brown.  
White and Half Tint.  
Gray and Black.

### VAN EYCK'S GLASS MEDIUM FOR OIL PAINTING.

This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'guelps, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

#### Glass Medium in Bottles.

No. 1. For first and second painting, and for mixing with colours already prepared in Medium.

No. 2. For general painting, and for rubbing up powder colours with.

No. 3. For third painting, finishing, and glazing, or mixing with lakes and other colours, requiring strong driers, giving at the same time additional transparency.

Any of the above Media may be thinned, according to the taste of the Artist, with Miller's pure Florentine Oil.

#### Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Miller's pure Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommended to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

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And many other Artists of Eminence.

T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent; and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the suffrages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

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It is well known that some preparation for giving brilliancy and depth to Water-Colour Painting, and for enabling the Artist to repeat his touches without disturbing the colours already laid on, has been long sought after; this new vehicle possesses all these advantages. When mixed with the colours it has a most brilliant effect, and will preserve delicate tints unimpaired; in durability it will approach nearer to Oil Painting than anything hitherto in use.

#### Glass Medium in Bottles.

No. 1. For first colouring or laying on masses of colour. This dries so hard that the second colouring or finishing will not disturb it.

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Also the NEW SILICA COLOURS, prepared in Cakes, which possess many and great advantages over the Cake and Moist Water Colours, at present in use.

Japaned Tin Water Sketch Boxes, with Both Caps, &c., complete.

T. M. has great pleasure to inform Artists that he has on sale all the Colours made by G. Field, Esq., author of "Chromatography," &c. &c.

He has also all the remaining stock of Ultramarines, manufactured by the celebrated Italian master the late G. Arzone.

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Of different degrees of hardness, without grit.

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This beautiful preparation of Black Lead is a substitute for the Lead Pencil, over which it possesses many advantages; among these, are the depth and clearness it imparts to the shadows of the drawing, and the softness and delicacy with which the lighter parts may be handled. As it is used (like a water colour) with a Camel's Hair Pencil, it admits of great rapidity of execution and boldness of effect, as a large surface may be speedily covered, and intense and delicate tints produced with equal facility; and without any of the porousness which is so apparent in the Lead Pencil, the least risk from rubbing or exposure.

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Is held in the same manner as the one in general use, but the thumb-hole is dispensed with, thereby obviating the annoyance resulting from oil and colour running through upon the hand, and will doubtless entirely supersede the present one.

**SILICA GROUND CANVASS.** This Canvas, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case thereby, in the painter's phrase, giving a light within. May be had of all sizes, on frames and in rolls.

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\* \* See Prospectuses at the end of the Magazines and Reviews.

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M. Angelo	Caracci	A. del Sarto	Teniers
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